Babes in Toyland

Music by
VICTOR HERBERT

Revised by
DON WILSON

Book and Lyrics by
GLEN MACDONOUGH

Revised by
EDWARD BRADLEY

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BABES IN TOYLAND

An Operetta

Book and Lyrics by

GLEN MAC DONOUGH

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The Story

ACT I

Scene 1

The people of Mother Goose Land are attending a party in Contrary Mary's garden. Barnaby, an old miser who never smiles, reveals that he is giving the party to announce his engagement to Contrary Mary, one of the Widow Piper's fourteen children.

The others do not take kindly to the news. They know that Mary is in love with Alan, Barnaby's nephew. They are about to duck Barnaby in his own lemonade barrel when he is saved by Tom, the Widow Piper's eldest son, who is betrothed to Jane, Barnaby's niece.

Barnaby reveals that Jane and Alan have been lost in a storm at sea. His guests do not believe him, for they suspect that he is scheming to get his hands on their inheritance.

Tom leaves for Toyland, believing that Jane has gone there. Barnaby obtains the help of the Widow Piper in persuading Mary to be his bride. Two strangers, Gonzorgo and Roderigo, appear to collect their pay from Barnaby for disposing of his niece and nephew. However, Jane and Alan return home dressed as gypsies, and Alan has some fun with the Widow Piper and Gonzorgo in telling their fortunes.

Mary refuses to wed Barnaby in spite of her mother's urging. Alan, believing Mary has forsaken him for the rich old miser, plans to leave for Toyland with Jane as soon as they can collect their inheritance.

Barnaby conspires with Roderigo and Gonzorgo to lose Jane and Alan in the Spider Forest. Mary, to escape from Barnaby's attentions, bids goodbye to her brothers and sisters and sets out for Toyland.

Scene 2

Alan and Jane are lost in the Spider Forest. Alan releases a moth from a spider's web. In gratitude, the Fairy Queen sends a bear to save them from the Giant Spider. Then she guides them safely out of the forest.

ACT II

Scene 1

Barnaby has brought the Widow Piper and her family to Toyland to find Mary. They engage the services of Marmaduke, the Inspector of Toyland Detectives.

The Master Toymaker showers the Piper children with presents, and his apprentice, Grumio, takes them out to see the sights of Toyland. Mary, masquerading as Mlle. Elisette, has become a designer in the Workshop. She arranges to hide there from Barnaby and the Widow Piper.

Unable to find Tom, Alan and Jane decide to return home. As they cannot get the Master Toymaker's permission to leave, they don toy uniforms, intending to stow away with a shipment of toys.

Barnaby seeks to vent his spite upon the Piper children with toys that will maim and kill, but the Master Toymaker refuses to make them. Instead, he shows Barnaby the flask where he has confined the spirits of evil, and predicts that some day when he will have all of the evil in the world imprisoned, children will always be happy and good. Barnaby offers to buy the flask, but is ordered out of Toyland.

As Alan has taken the toy captain's uniform, Grumio insists that he lead the toy soldier parade, with Jane as drum majorette. Afterwards, Mary finds Alan in the Workshop, in the rôle of toy captain. He is convinced of her love, and begs her forgiveness.

Barnaby releases the evil spirits from the flask. They enter doll forms and turn upon him. Terrified, he escapes. The Master Toymaker discovers the tragedy, but he is overwhelmed by the dolls and falls into a trance. Barnaby points out Alan as the culprit, and Marmaduke leads him away. The dolls turn upon Barnaby and beat him unmercifully.

Scene 2

The Master Toymaker cannot be awakened. Alan is sentenced to be beheaded, but he escapes. His friends plan to smuggle him out of Toyland as a toy general, but Barnaby overhears their plotting. He forces a promise of marriage from Mary under threat of exposing Alan. But when Alan learns that Mary is promised to the old miser he has no further desire to escape.

Barnaby drinks a glass of water from the Laughing Water Well. When he bursts into laughter and falls in a faint the spell of the evil spirits is broken, releasing the Master Toymaker from his trance. Barnaby is revealed as the villain he is and all ends happily.

CAST OF CHARACTERS

HILDA, maid of all work in the Piper household	Mezzo
JACK, one of the Piper children	Any Voice
JILL, one of his sisters	Any Voice
BO PEEP, a careless shepherdess	Any Voice
BARNABY, an unsmiling miser with an eye for beauty	Any Voice
TOM, the Widow Piper's eldest son	Tenor
THE WIDOW PIPER, a poor widow with fourteen children	Contralto
GONZORGO, a sea-going ruffian	Any Voice
RODERIGO, his simple-minded partner	Any Voice
JANE, Barnaby's niece	Soprano
ALAN, his nephew	Baritone
CONTRARY MARY, the Widow Piper's eldest daughter	Soprano
THE GIANT SPIDER	Acting Part
THE BROWN BEAR	Acting Part
FAIRY QUEEN	Soprano
MARMADUKE, Inspector of the Toyland Police	Baritone
THE MASTER TOYMAKER, toymaker to the whole world	Tenor or Baritone
GRUMIO, one of his apprentices	Any Voice

CHORUS of DANDIES, FAIRIES, VILLAGERS, TOYSHOP WORKERS, TOY SOLDIERS, FRENCH DOLLS and WIDOW PIPER'S CHILDREN (including SIMPLE SIMON, PETER, TOMMY TUCKER, BOY BLUE, BOBBY SHAFTO, SALLIE WATERS, MISS MUFFETT, CURLY LOCKS and RED RIDING HOOD)

SCENE

Act I, Scene 1 – Contrary Mary's garden, a summer afternoon

Scene 2 – The Spider Forest, the next day

Act II, Scenes 1 & 2 – The Master Toymaker's Workshop, a few days later

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BABES IN TOYLAND

An Operetta in Two Acts

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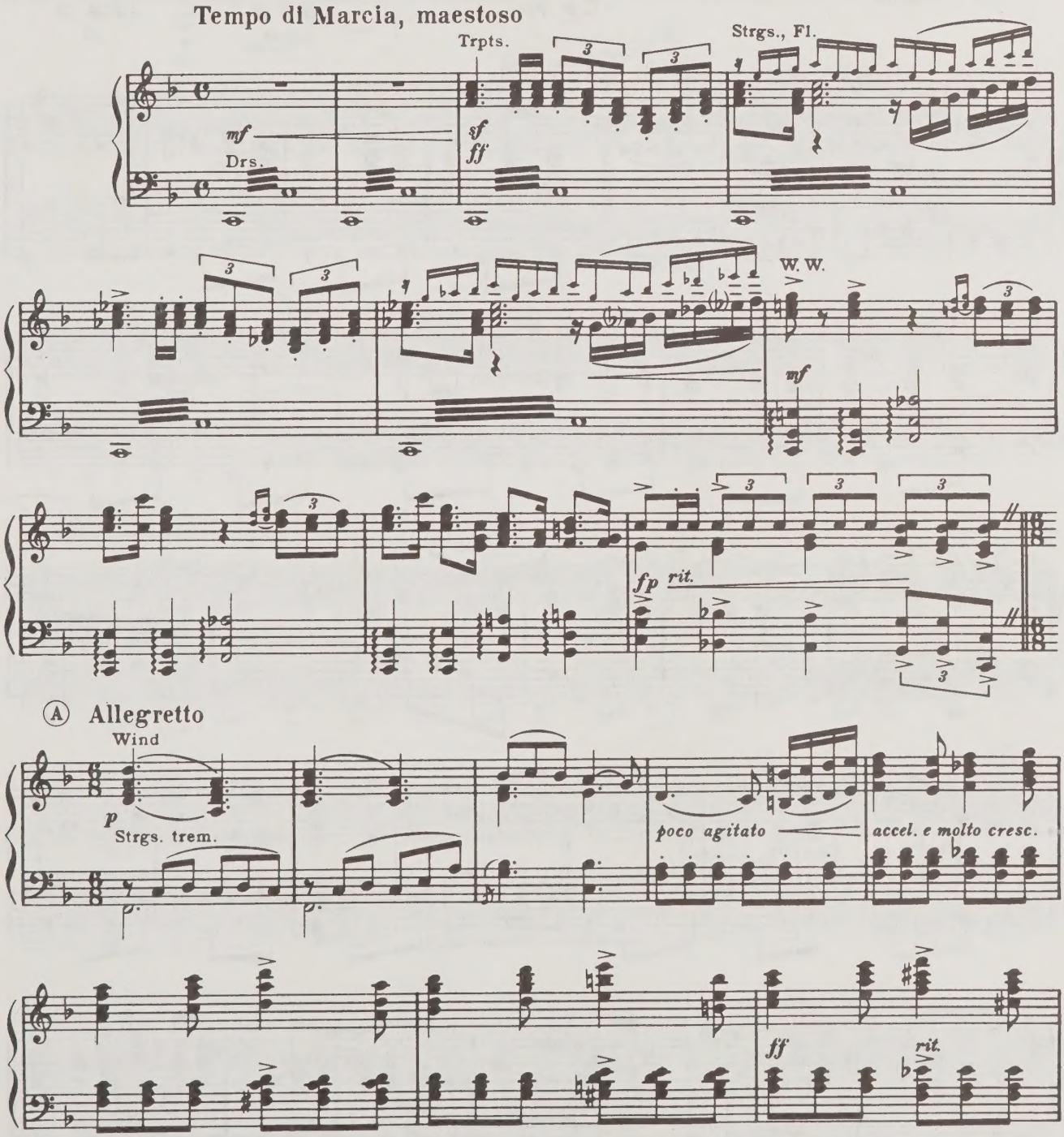
No. 1 OVERTURE



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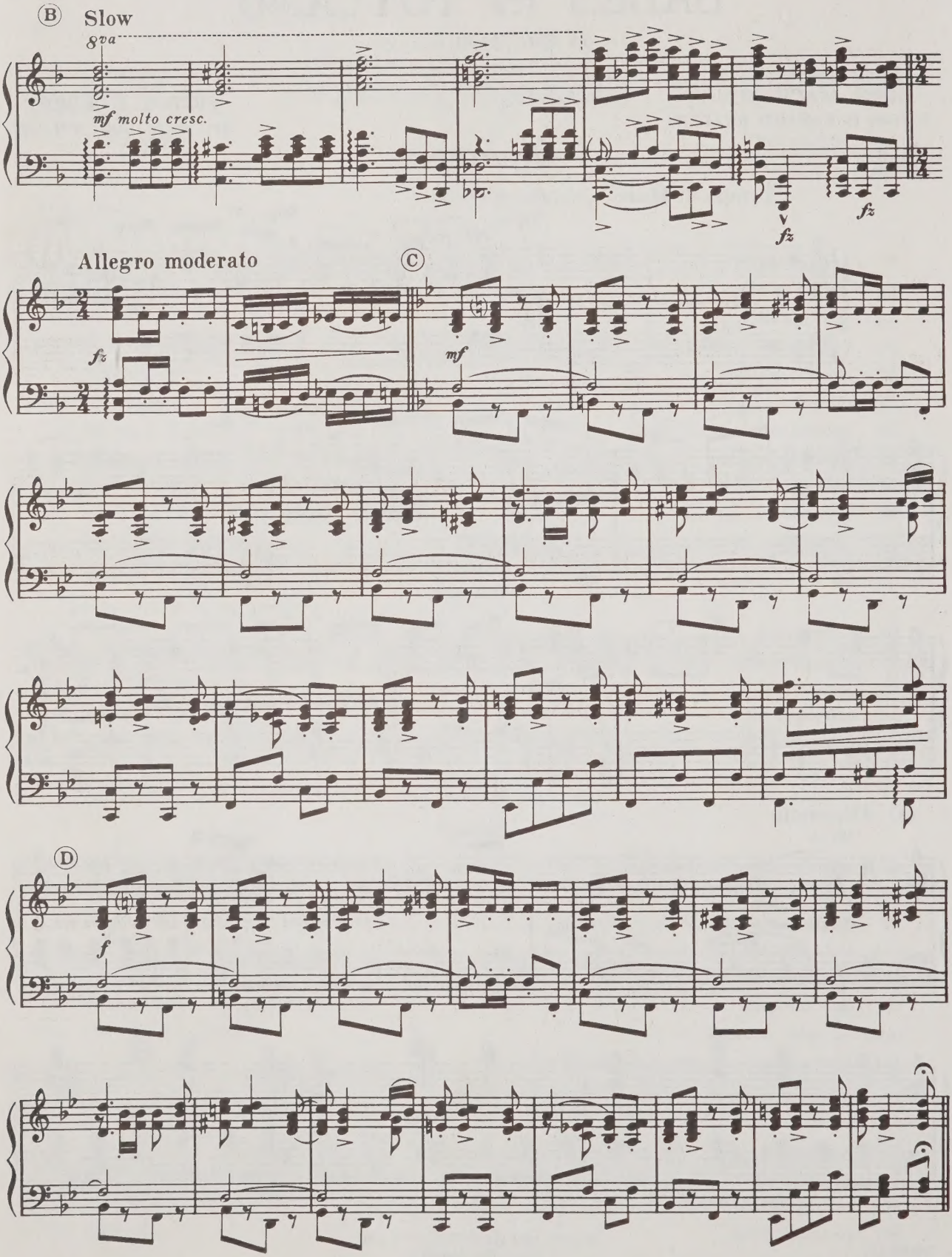
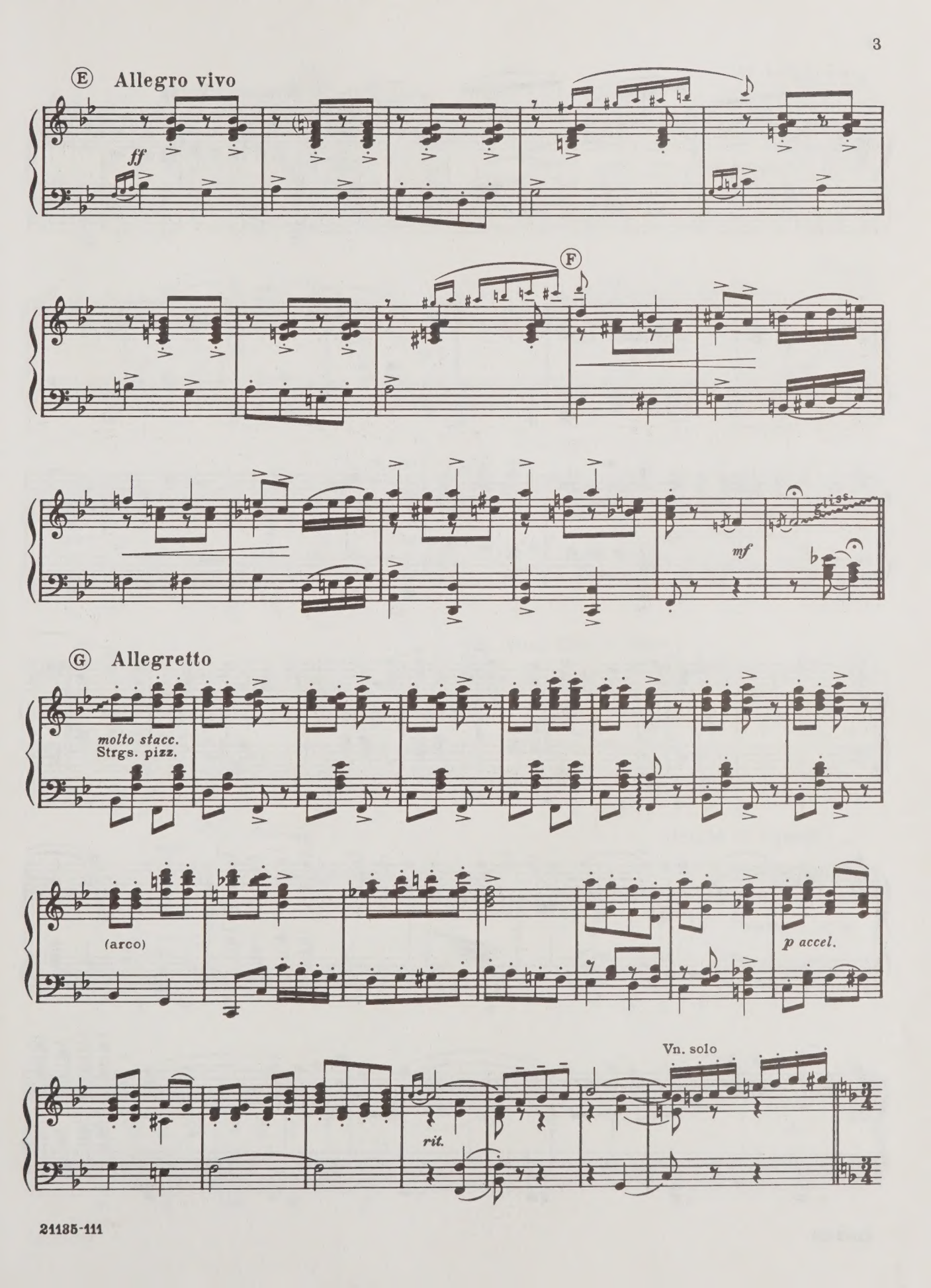
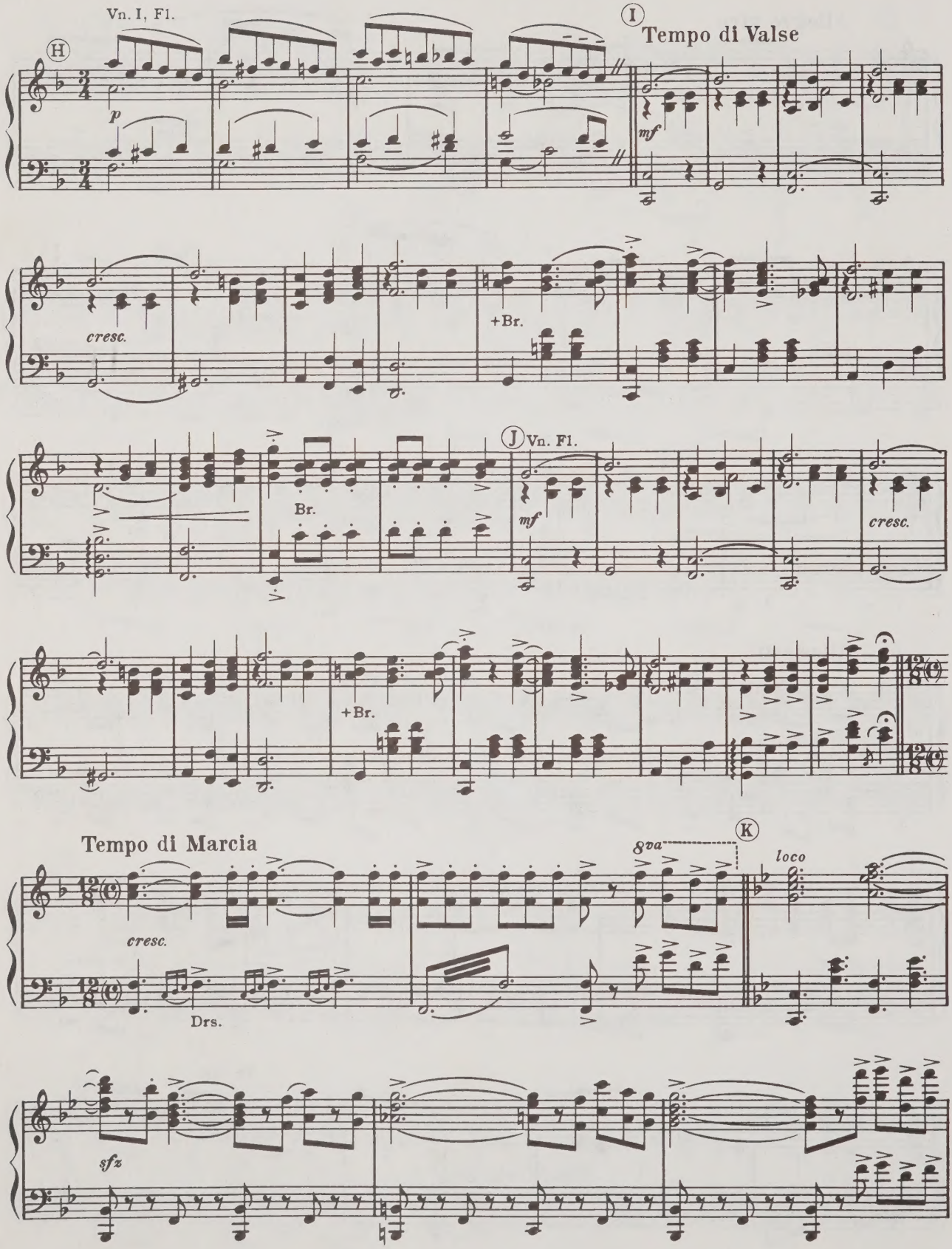
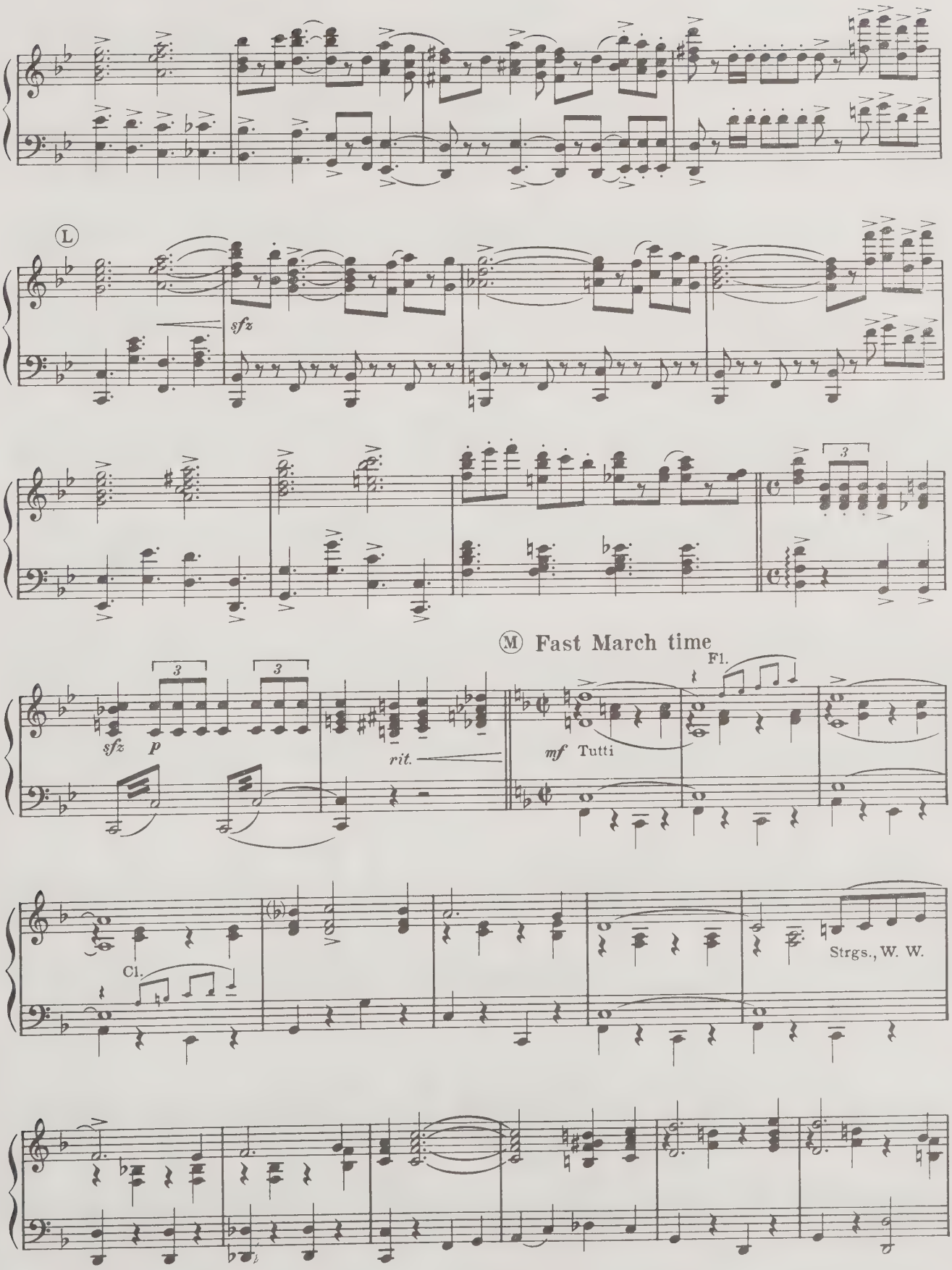
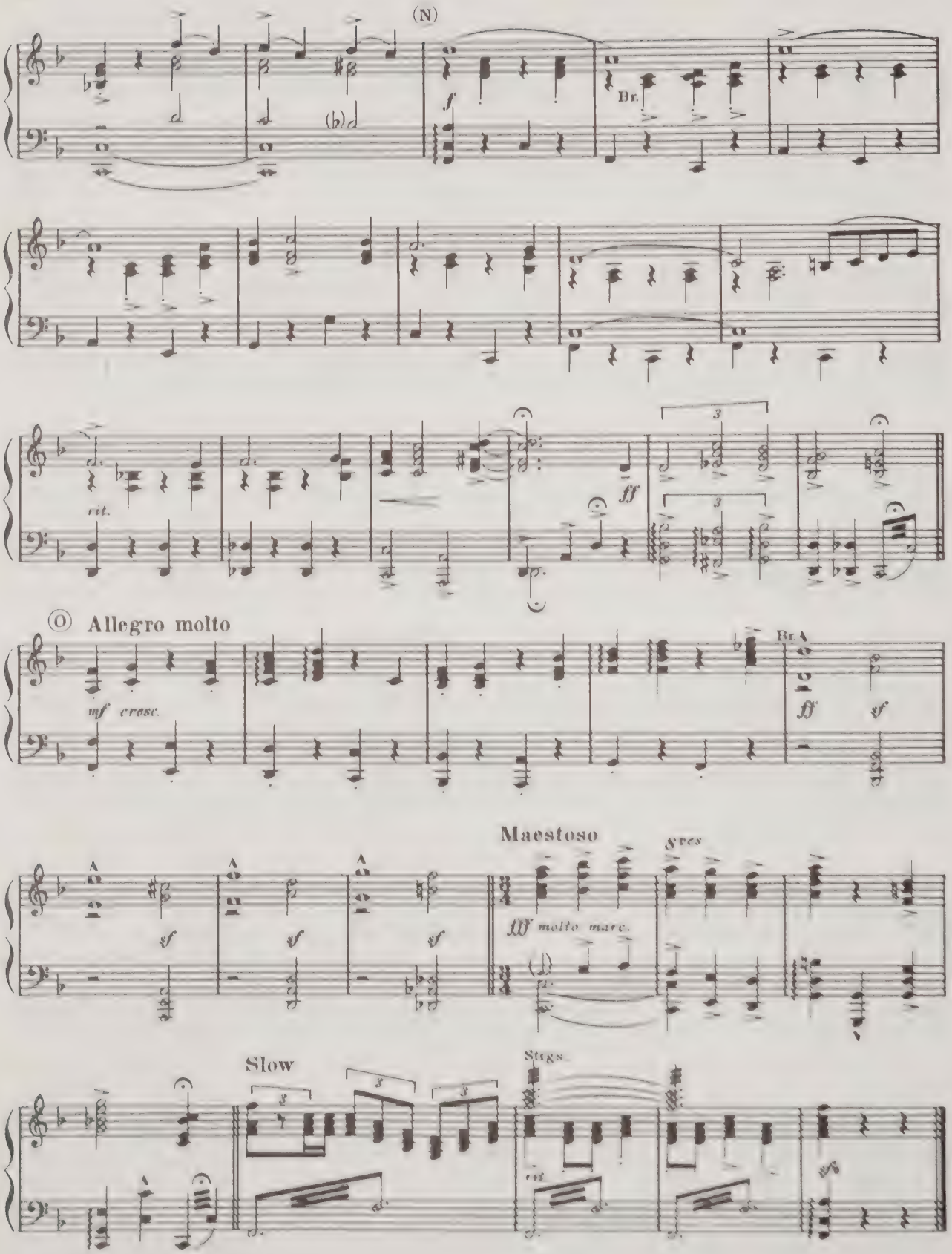

B
Slow
8va
mf molto cresc.
fz
fz
fz
Allegro moderato
C
fz
mf
D
f


E
Allegro vivo
ff
F
mf
G
Allegretto
molto stacc.
Strgs. pizz.
(arco)
p accel.
Vn. solo
rit.


Vn. I, Fl.
H
p
I
Tempo di Valse
mf
cresc.
+Br.
Br.
J
Vn. Fl.
mf
cresc.
+Br.
Tempo di Marcia
cresc.
Drs.
8va
K
loco
sfz


L
sfz
3
M Fast March time
Fl.
sfz
p
3
3
rit.
mf Tutti
Cl.
Strgs., W. W.


(N)
Br.
(b)
f
rit.
ff
(O) Allegro molto
mf cresc.
Br.
ff
sf
Maestoso
sf
sf
sf
ff molto marc.
Slow
Stgs.
rit.

ACT I

SCENE I

Scene: Contrary Mary's Garden in Mother Goose Land. Upstage, a fence from R. to L., with flowers in front of it, and an arch, C. The front of the Widow Piper's House, L., with small porch and steps. A lemonade barrel on a rustic table, R. Floral wings, L. and R. A party is in progress, and the garden is suitably decorated with Japanese lanterns, flags, pennants, etc.

OPENING CHORUS

No. 2

"LEMONADE"

Hilda and Chorus of Villagers and Piper Children (except Bo Peep)

Lyric and Adaptation by
EDWARD BRADLEY and DON WILSON

Music by
VICTOR HERBERT

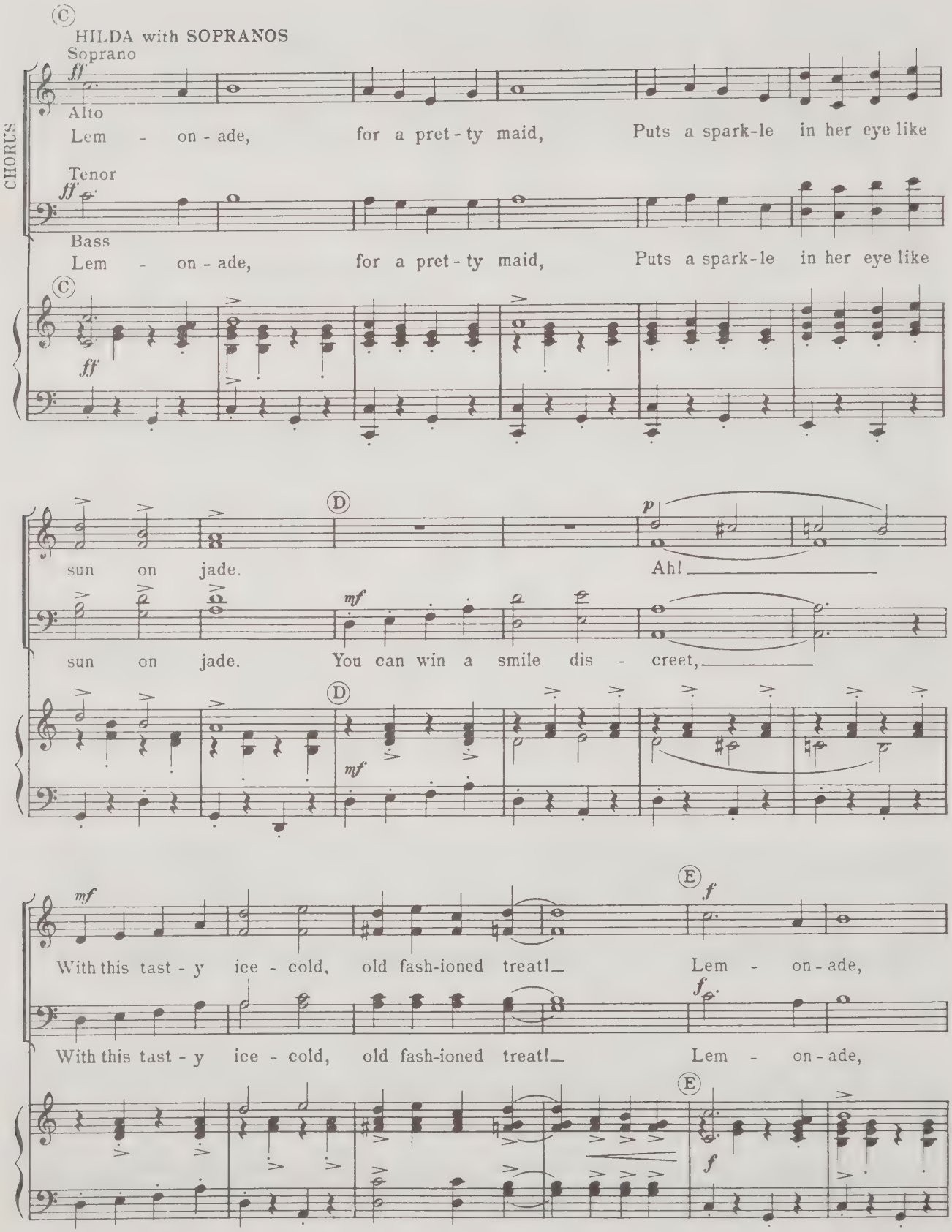
Allegro vivo

8va — loco — Vns. — Fl. Cl. trill — fp — Brass. — poco a poco cresc. — mf — Timp.

A — sfz

(The curtain rises) — mf — B — (TUMBLERS are finishing act) — f — sf

Fl. Vn. I — Br. — 8va — (HILDA enters, carrying pitcher) — HILDA: Lemonade! Come and get it! — sfz mf — senza rit.


C
HILDA with SOPRANOS
Soprano
Alto
Lem - on - ade, for a pret - ty maid, Puts a spark-le in her eye like
CHORUS
Tenor
Bass
Lem - on - ade, for a pret - ty maid, Puts a spark-le in her eye like
sun on jade.
Ah!
D
sun on jade. You can win a smile dis - creet,
With this tast - y ice - cold, old fash-ioned treat! Lem - on - ade,
E
With this tast - y ice - cold, old fash-ioned treat! Lem - on - ade,

at a mas-quer-ade, Car-ni-val or coun-ty fair, Or gay pa - rade,

at a mas-quer-ade, Car-ni-val or coun-ty fair, Or gay pa - rade, It's the fin-est

mf

mf

Fin-est drink in town! So, fill a glass and drink it down!

f

drink in town, Fill a glass and drink it down!

f

f

senza rit.

Ⓕ *(See STAGE GUIDE for business)*

sf

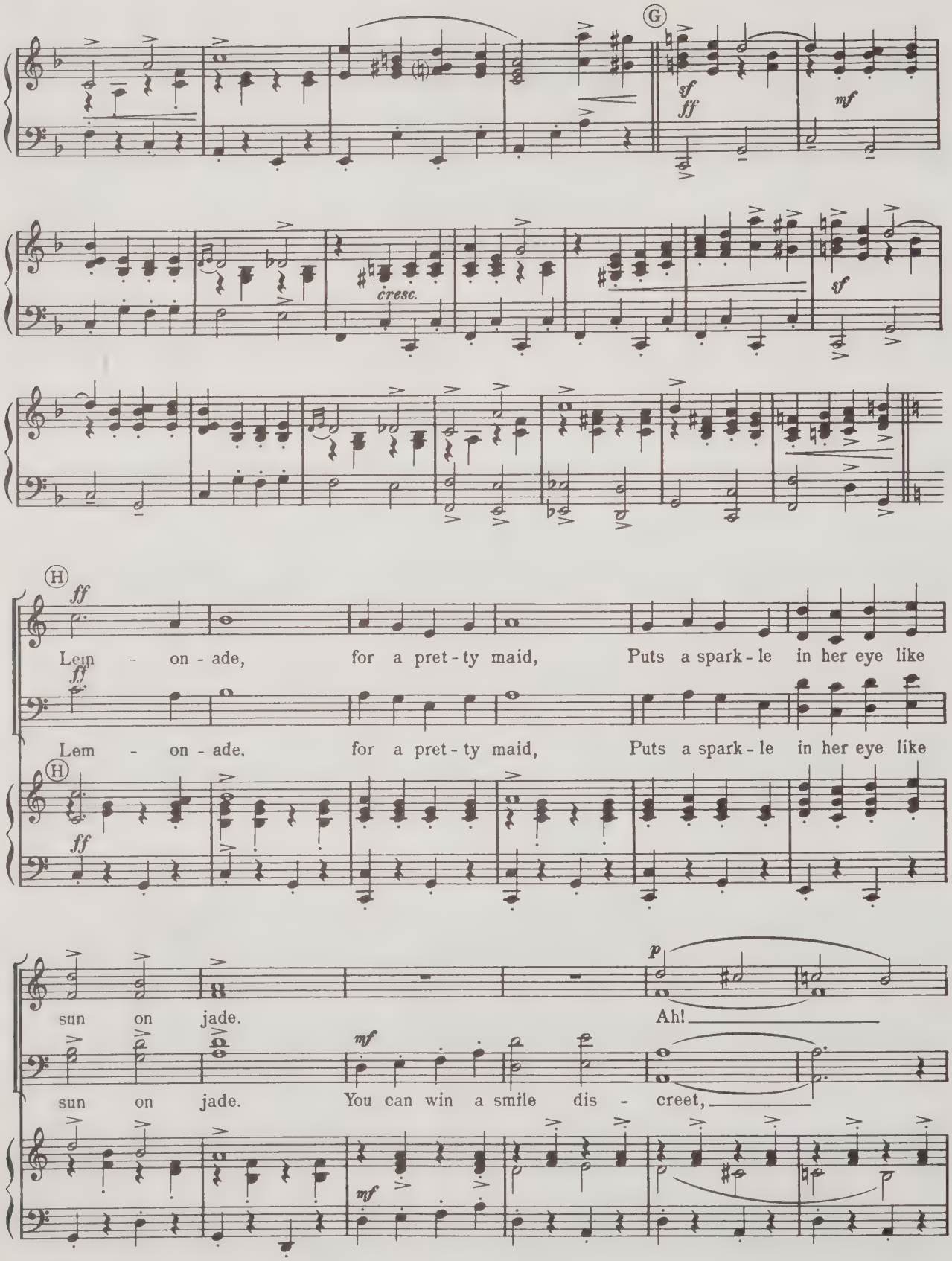
ff

mf

cresc.

sf

mf


G
sf
ff
mf
cresc.
sf
H
ff
Lem - on - ade, for a pret - ty maid, Puts a spark - le in her eye like
ff
Lem - on - ade, for a pret - ty maid, Puts a spark - le in her eye like
H
ff
sun on jade.
p
Ah!
mf
sun on jade. You can win a smile dis - creet,
mf

mf *f*

With this tast - y ice - cold, old fash-ioned treat! Lem - on-ade, at a mas-quer-

f

With this tast - y ice - cold, old fash-ioned treat! Lem - on-ade, at a mas-quer-

f

ade, Car - ni - val or coun - ty fair, Or gay pa - rade,

ade, Car - ni - val or coun - ty fair, Or gay pa - rade, *mf* It's the fin - est drink in

mf

f *rit.*

Fin-est drink in town! So, fill a glass and drink it down!

f *rit.*

town, Fill a glass and drink it down!

Segue

Hn.

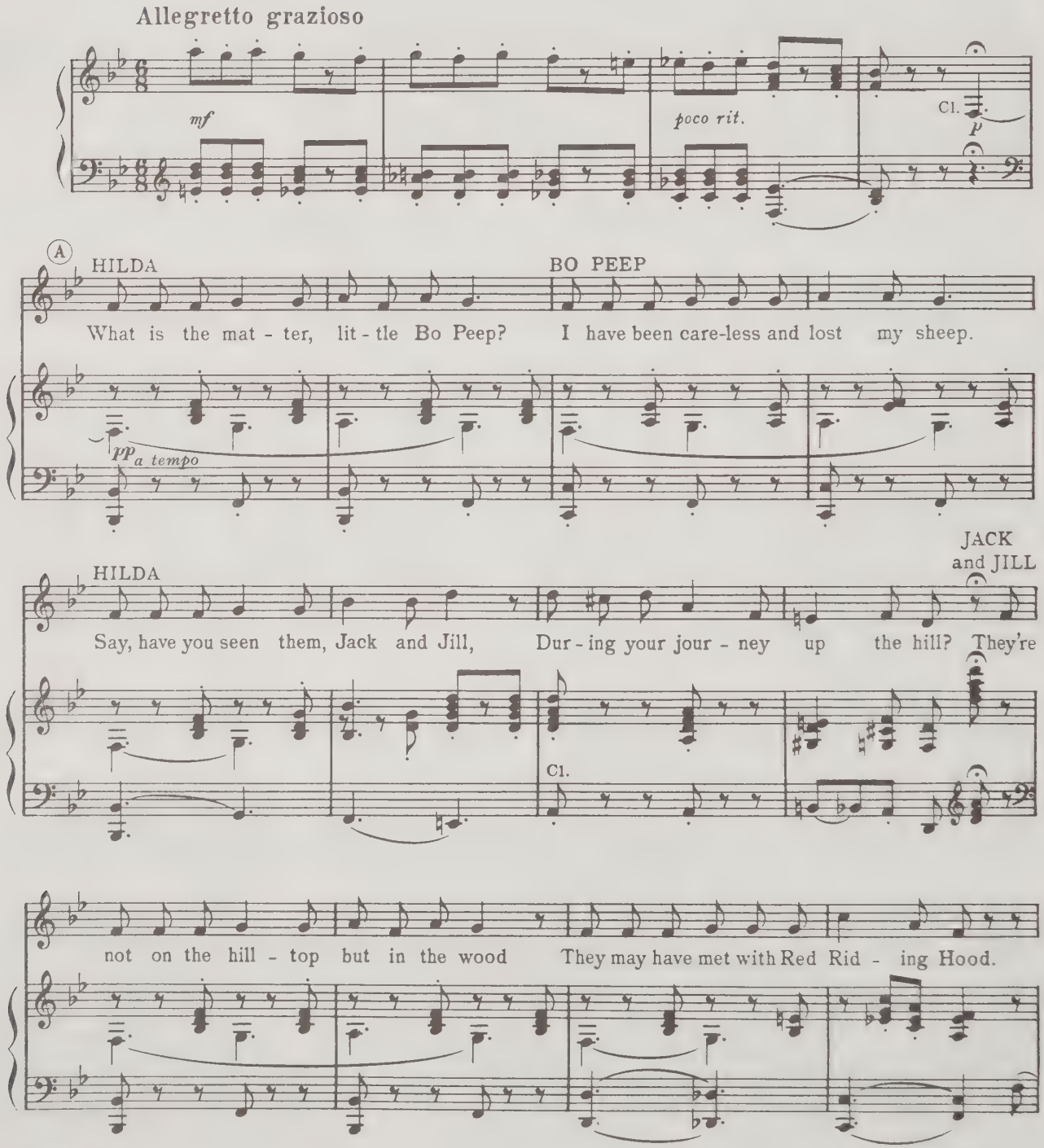
f *rit.* *sf* *fp*

No. 3 NEVER MIND, BO PEEP, WE WILL FIND YOUR SHEEP

Bo Peep, Hilda and Chorus

(BO PEEP enters, R., sobbing. HILDA goes to her, puts arm around her and leads her C., drying her eyes with handkerchief)

Hilda What's this? Sister Bo Peep without her sheep. And crying, too.



Ⓑ Andantino

Soprano
Alto
Tenor
Bass

ten. *p* unis.

Don't cry, Bo Peep, don't cry, To find your sheep we'll

rit. *p* *semplice*

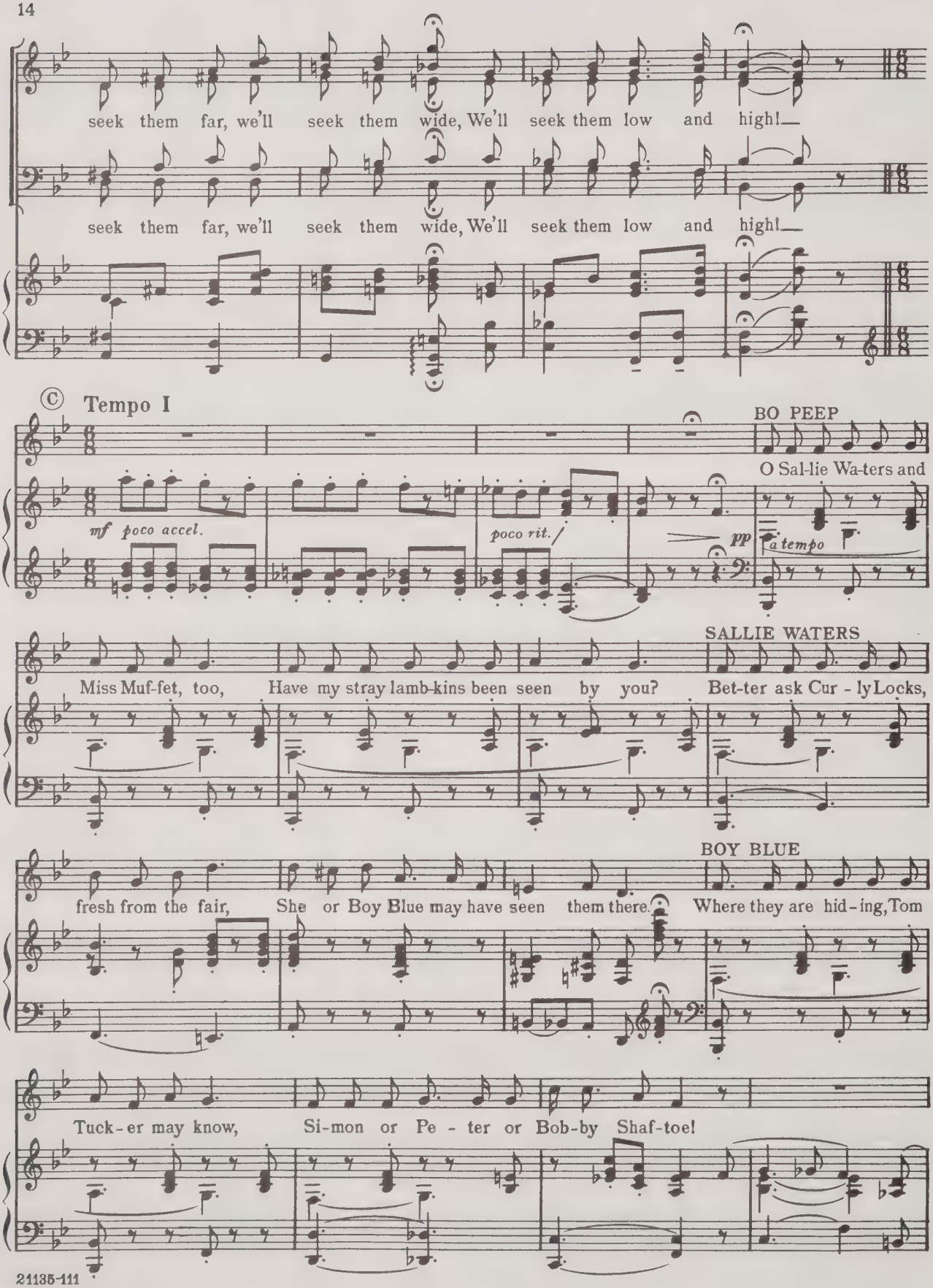
(Sopranos divide) *poco rit.*

try, We'll seek them far, we'll seek them wide, We'll seek them low and high! (and high!) Don't

W.W. *poco rit.*

a tempo unis.

cry, Bo Peep, don't cry, To find your sheep we'll try, We'll


seek them far, we'll seek them wide, We'll seek them low and high!
seek them far, we'll seek them wide, We'll seek them low and high!
Tempo I
mf poco accel.
poco rit.
pp
a tempo
BO PEEP
O Sal-lie Wa-ters and
SALLIE WATERS
Miss Muf-fet, too, Have my stray lamb-kins been seen by you? Bet-ter ask Cur - ly Locks,
BOY BLUE
fresh from the fair, She or Boy Blue may have seen them there. Where they are hid-ing, Tom
Tuck-er may know, Si-mon or Pe - ter or Bob-by Shaf-toe!

CHORUS

Sopranos

Altos

Tenors-Basses

Ⓓ Gracefully

Nev-er mind, Bo Peep, we will find your sheep No-mat-ter where they be! So be gay, Bo Peep, though a-stray your sheep soon home a-gain you'll see! Give a smile, Bo Peep, for a while your sheep May-cruise in pas-tures new, Nev-er

M

p

Vn. I
Fl. 8va

mind, Bo Peep, we will find your sheep And bring them home to you!

mind, Bo Peep, we will find your sheep And bring them home to you!

accel.

(E) **Faster**

Soprano

Alto

Tenor

Bass

Sopranos or solo voice

It was the black sheep that led them a-way.

f

Baa! Baa! Baa!

(E) **Faster**

mf

Altos or solo voice

For this the ras-cal shall cer-tain-ly pay!

Baa! Baa! Baa!

ALL

Led them a-way by the tales that he told, Far from their mead-ow and far from their home.

Baa! Baa! Baa!

F *ff*

Baa! Baa! Baa! Baa! Baa! Baa!

Baa!

F *fz* *fz* Br. *sfz* Picc. 8va *sfz*

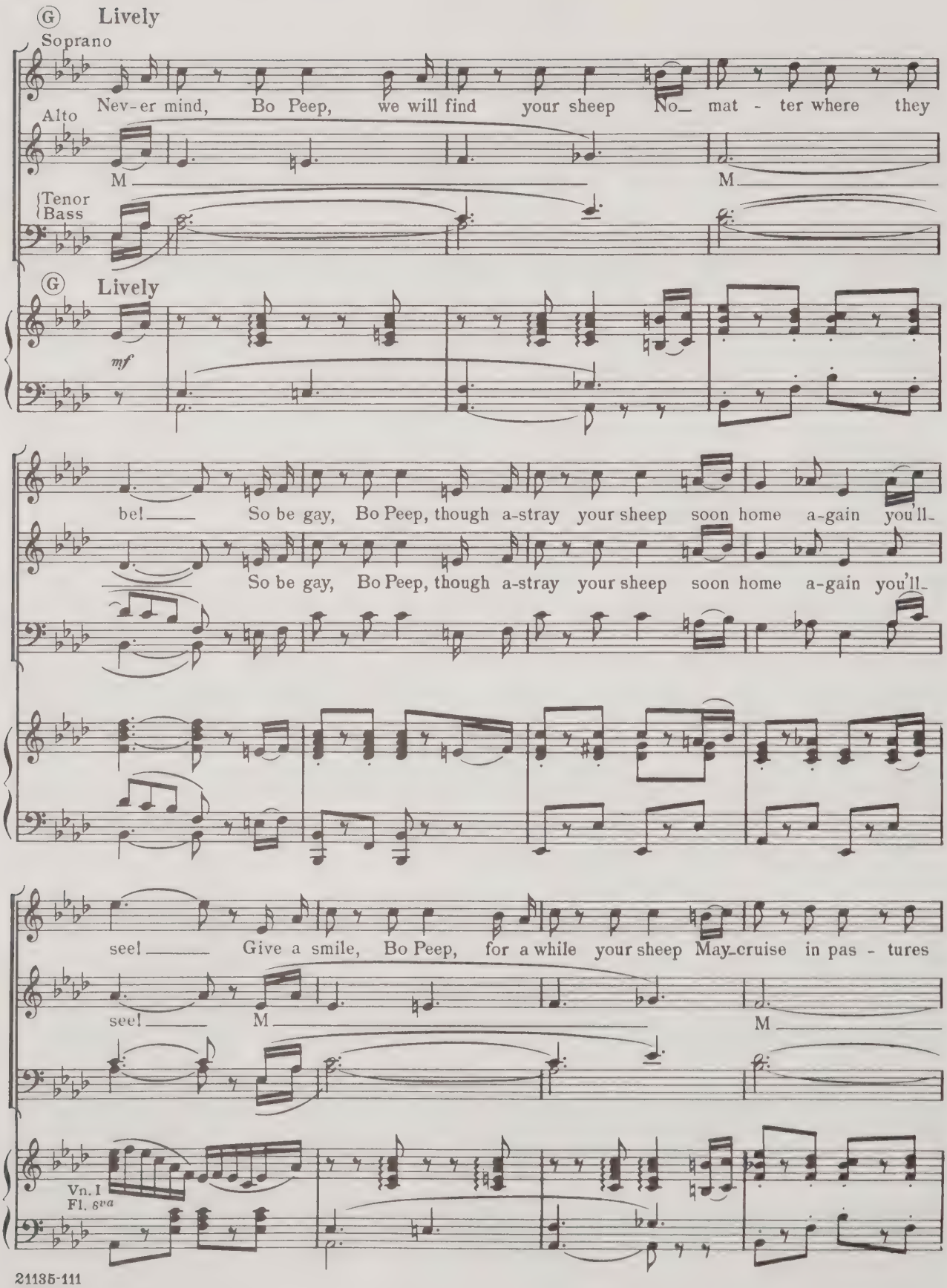
p

Baa! Baa! Baa!

p

Baa!

p dim. e poco rit. *rit.*


Ⓖ Lively
Soprano
Nev-er mind, Bo Peep, we will find your sheep No_ mat - ter where they
Alto
M
M
Tenor
Bass
Ⓖ Lively
mf
be! So be gay, Bo Peep, though a-stray your sheep soon home a-gain you'll-
So be gay, Bo Peep, though a-stray your sheep soon home a-gain you'll-
see! Give a smile, Bo Peep, for a while your sheep May-cruise in pas - tures
see! M
M
Vn. I
Fl. 8va

new,— Nev-er mind, Bo Peep, we will find your sheep And bring them home to you!—

Nev-er mind, Bo Peep, we will find your sheep And bring them home to you!—

Encore *(TAP ROUTINE see Stage Guide)*

(H) Fast "tap" tempo

f *p*

CHORUS

unis.

(I)

Give a smile, Bo Peep, for a while your sheep—

Soprano

Alto

Tenor

Bass

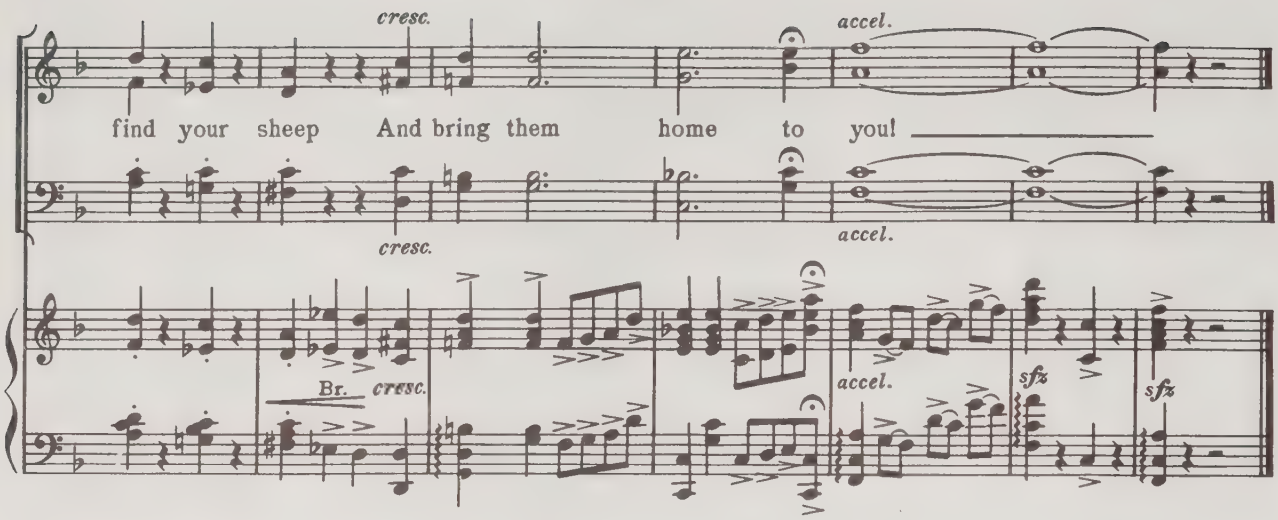
May— cruise in pas-tures new,— Nev-er mind, Bo Peep,— we will

Slow (J)

p

Slow (J)

p



Barnaby *(Enters, U.C. He bows and smirks, but all turn their backs on him)* Jack! Jill! And little Bo Peep! Enjoy yourselves, my dears.

Jack We were, Barnaby. Until you came along.

Barnaby I'm giving this party to make you all very happy. And perhaps a little fonder of me.

Jill *You* are giving this party?

Barnaby You see before you your generous host.

(ALL jeer)

Tommy Tucker No wonder the lemonade's so sour!

Sallie Waters And the cake is so stale!

Bo Peep *(To others)* Only yesterday Barnaby seized Old Mother Hubbard's house and turned her into the road.

Boy Blue All for a debt of ten shillings!

(ALL jeer at BARNABY)

Jill And now he's going to do the same thing to us!

Barnaby Oh, no, my dear! I'm going to *give* the Widow Piper that cottage. *(Points to house)*

Jack What did you say?

Barnaby I'm going to give your mother the cottage, clear and free of all debt... *(ALL stare at him in amazement)* . . . when Contrary Mary and I are wed.

Curly Locks Ha! Mary would never have you for her husband.

Barnaby She will, when her mother and I convince her that I am the man she must marry.

Miss Muffett Imagine! Marrying a man who never laughs.

Bobby Shafto Why are you afraid to laugh, Barnaby?

Barnaby *(Angrily)* You little imp! I'll box your ears for your impertinence!

Jill Come on! Let's duck Barnaby in his own lemonade!

(ALL laugh and cheer. They seize BARNABY, who struggles and kicks, and carry him to the lemonade barrel. They are about to drop him in when TOM enters, R.)

Jack Hi, Tom! You're just in time for the fun.

Barnaby Tom! Stop 'em, my boy. They're going to drown me in my own lemonade.

Tom That will hardly sweeten it.

Barnaby Don't let them do this to your future brother-in-law.

Tom Which of my sisters has caught your miserly eye?

Barnaby *(Ecstatically)* Exasperating, tantalizing, lovable Mary!

Tom Barnaby, you know very well that Mary is pledged to your nephew, Alan, as your niece, Jane, is to me. So take heart, old man. We may be relatives yet.

(TOM helps BARNABY down from barrel and leads him C.)

Barnaby *(With pretended grief)* Tom, I have news of a horrible tragedy. Jane and Alan have been lost at sea. We will never see them again.

Jack Lost at sea?

Tom I don't believe it.

Barnaby *(Sobbing)* It's true, it's true! And their broken-hearted Uncle Barnaby will never see them again.

Hilda And what is their broken-hearted Uncle Barnaby going to do with their fortune?

Barnaby Oh, I'm keeping it. The law, you know.

Jill The law never stood in your way when there was a shilling to be made. Get out of here, you old skinflint.

Barnaby Just when my engagement to the beautiful Contrary Mary is to be announced? Please!

Chorus *(Chasing him to house, L.)* Miser! Robber! Get out! . . . etc.

Barnaby *(Turning at door)* I offer you my friendship and in return you torment me! I'll get even with all of you!

(CHORUS laugh and jeer. They chase BARNABY into house and he slams door in their faces. JACK, JILL and BO PEEP exit, R., laughing. CHORUS exits R. & L. HILDA picks up broom on porch and starts to enter house)

Tom Hilda, do you believe that old Barnaby is telling the truth?

Hilda *(Returning L. C.)* About Jane and Alan being drowned? Of course not.

Tom If Jane and Alan were in trouble they'd seek the help of their father's old friend, the Master Toymaker.

Hilda In Toyland!

Tom And that's where I'm going, to find Jane.

Hilda I knew you would, Tom.

Tom Don't tell mother I am running away. She'll try to stop me.

Widow *(Offstage, L.)* Hilda! Hilda!

Hilda I won't. But do wait until I pack a few things for you. And good luck, Tom.

Tom I won't come home until I find Jane. I've got to find her.

Widow *(Offstage, L.)* Hilda! Where are you, you lazy girl?

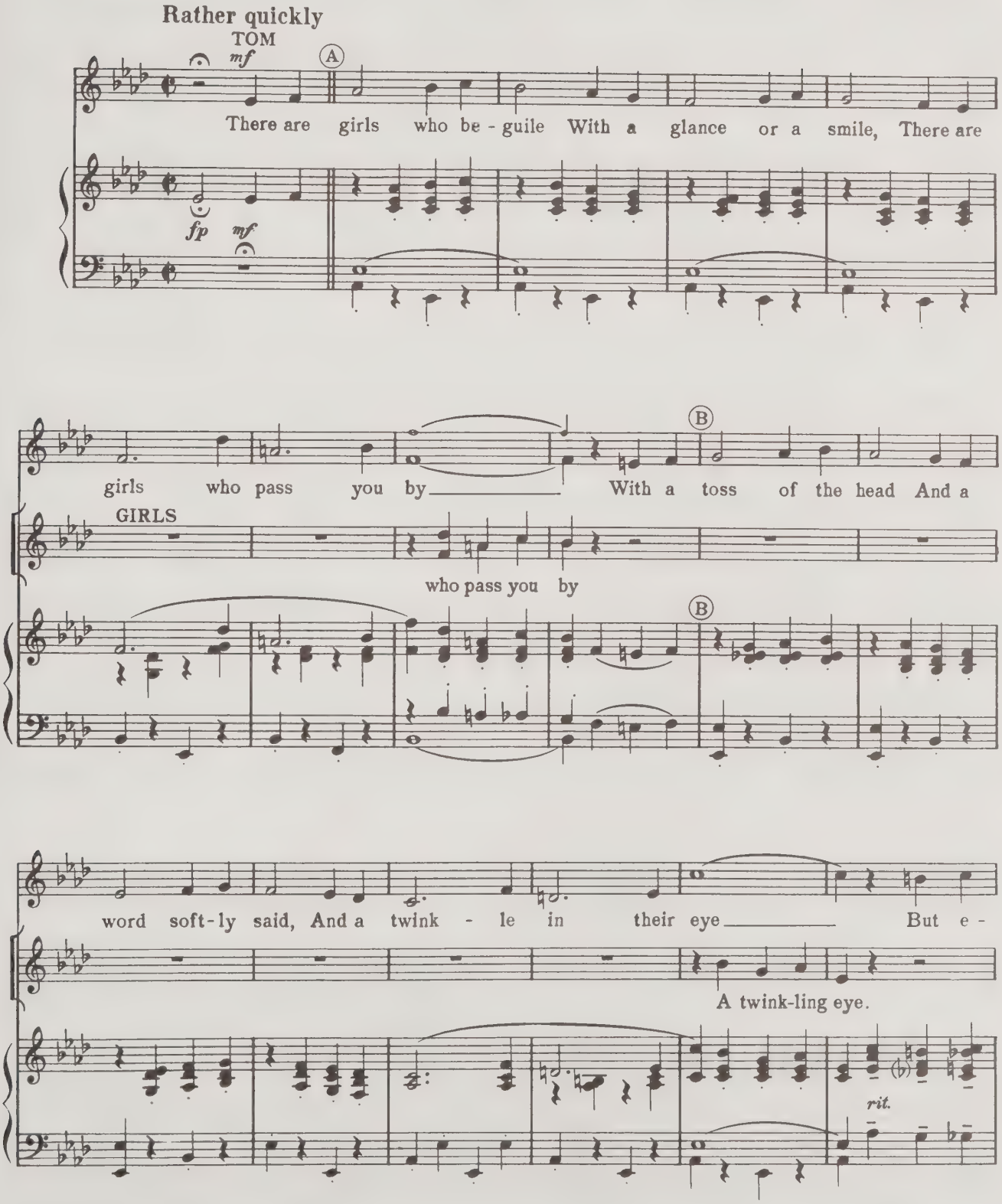
(HILDA drops broom and runs into house, pausing at door to wave to TOM)

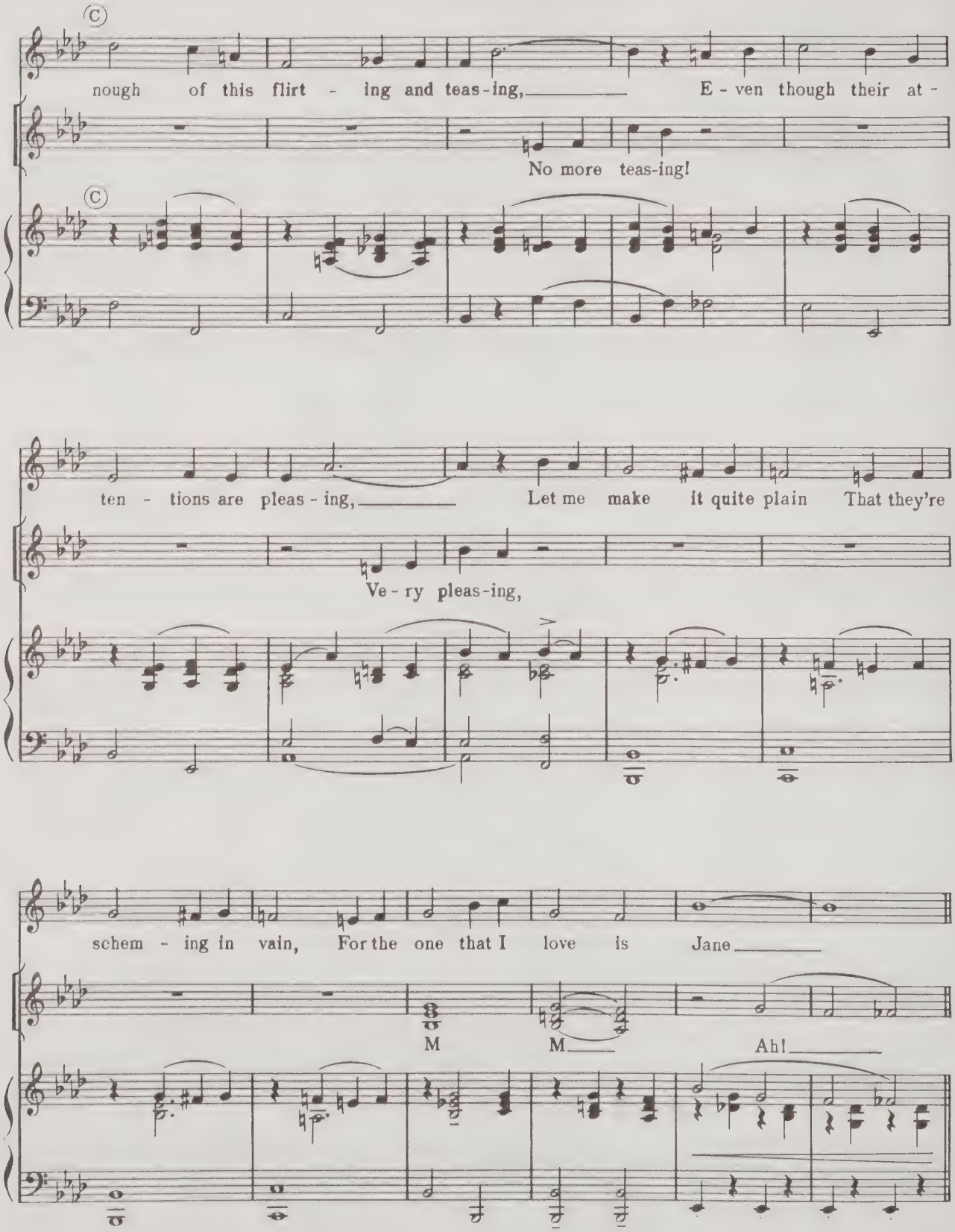
JANE

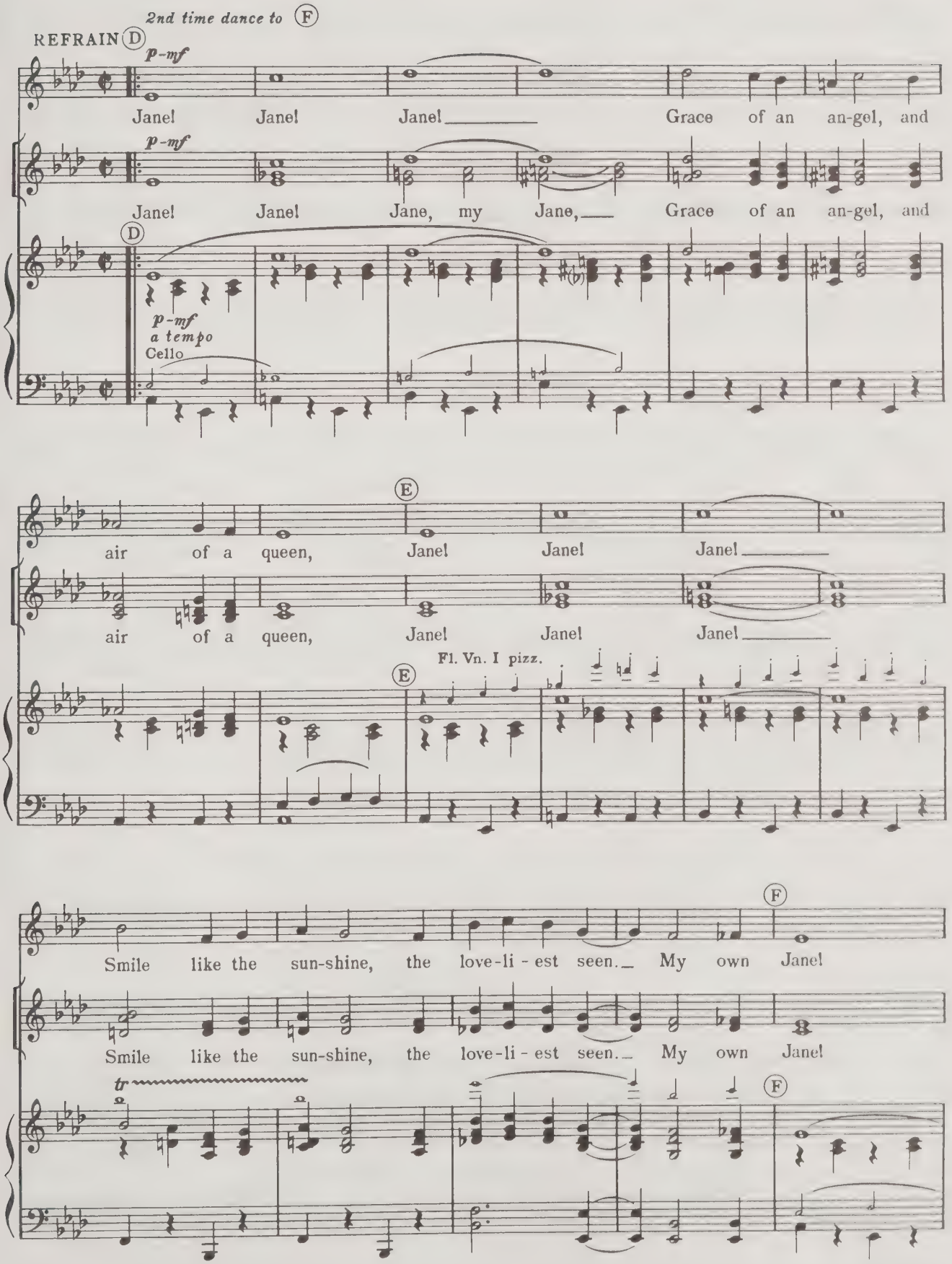
Tom and Girls

Lyric and Adaptation by
EDWARD BRADLEY and DON WILSON

Music by
VICTOR HERBERT




nough of this flirt - ing and teas-ing, E - ven though their at -
No more teas-ing!
ten - tions are pleas - ing, Let me make it quite plain That they're
Ve - ry pleas-ing,
schem - ing in vain, For the one that I love is Jane
M M Ah!


2nd time dance to F
REFRAIN D
p-mf
Jane! Jane! Jane! Grace of an an-gel, and
p-mf
Jane! Jane! Jane, my Jane, Grace of an an-gel, and
D
p-mf
a tempo
Cello
E
air of a queen, Jane! Jane! Jane!
air of a queen, Jane! Jane! Jane!
Fl. Vn. I pizz.
E
F
Smile like the sun-shine, the love-li-est seen. My own Jane!
Smile like the sun-shine, the love-li-est seen. My own Jane!
tr
F

Jane! Jane! I feel you near me, though we're far a-

Jane!

Jane! Jane, my Jane! I feel you near me, though we're far a-

part, Jane! Jane! Jane! You're the an - gel who

part, Jane! Jane! Jane! You're the an - gel who

reigns in my heart! heart!

dim.

reigns in my heart! heart! Ah! Ah!

dim.

(GONZORGO and RODERIGO enter, R.)

Gonzorgo Tell me, stripling, where may we find an old miser known as Barnaby?

Tom In the house yonder, plotting to steal the fortune of his nephew and niece, who he claims were drowned at sea.

Gonzorgo Alas and alack! The story is true, lad.

Tom How do you know?

Gonzorgo I am Gonzorgo, the captain of the ship they sailed on. We struck a reef in a raging storm and all hands were lost except me, and this sad-eyed gazelle.

Tom And who is he?

Gonzorgo Roderigo, a gentleman, and my companion to boot.

Tom He looks like a good companion to boot.

Roderigo *(To GONZORGO)* Is that an insult?

Gonzorgo Not to you, dimwit. Young man, would you like me to take your measure?

Tom Gladly, when I need a new shirt.

Gonzorgo On guard! *(Draws sword)* Defend yourself! I'll snip off your head and throw it in your face!

(GONZORGO attacks TOM, who parries with HILDA'S broom and knocks sword from GONZORGO'S hand. TOM chases him about the stage, thumping him with the broom. WIDOW enters from house, L.)

Widow Tom, don't be rude to the gentlemen!

Gonzorgo *(Picking up sword)* Madam, is this your son? Because of that I spare him.

(TOM exits to house, L.)

Widow Accept the thanks of a lonely widow.

Roderigo *(Pushing GONZORGO aside)* A widow!

Gonzorgo *(Elbowing RODERIGO away)* And lonely!

Roderigo *(Elbowing GONZORGO away)* You have only a son to lavish your affection upon?

Widow Only a son . . . and his thirteen brothers and sisters.

Gonzorgo *(Retreating)* Fourteen children!

Roderigo Marrying her would be like joining a lodge.

Widow *(Simpering)* And if I ever marry again 'twill be an artist, a poet or a hero.

Gonzorgo Fourteen! Madam, your second husband will be a hero.

Widow Will you gentlemen partake of some refreshment? Perhaps a cup of sack?

Gonzorgo Thank you. Come, Roddy, we'll go in and get the sack.

(GONZORGO and RODERIGO offer the WIDOW their arms. Unable to make up her mind, she finally takes both and they enter the house, L. PIPER CHILDREN enter, L. & R., as TOM enters from house)

Bobby Shafto Tom, are you really going to run away?

Tom To Toyland, to find Jane.

Curly Locks You'll see Toyland!

Simple Simon And the Master Toymaker!

Sallie Waters And all the toys!

Tom But most of all, I hope I'll see Jane, and bring her home again.

Boy Blue Let us go with you, Tom!

Tom No, you stay here and help Mary.

Miss Muffett We'll see that old Barnaby doesn't get her.

Tom If she can escape no other way, tell Mary to follow me to Toyland. Don't forget.

Piper Children We won't.

Widow *(Offstage, L.)* Tom! Tom! Where did that boy go?

(HILDA enters from house with bundle on a stick. She runs to TOM and gives it to him)

Hilda Go quickly, Tom. Your mother is coming.

Tom *(Kisses HILDA)* Take care of the children while I'm gone.

Peter We'll go with you to the turn in the road.

(TOM and PIPER CHILDREN run off, R. WIDOW and BARNABY enter from house, L.)

Widow Hilda, scrub the house from cellar to attic. We're going to have a wedding tomorrow.

Hilda Yes'm.

Widow And be quick about it. No daydreaming, now!

Hilda Yes'm. *(Goes to door, L., turns to make face at WIDOW and BARNABY, then exits to house)*

Barnaby Mrs. Piper, I am glad to find that we are of one mind regarding your daughter, Contrary Mary.

Widow Not so fast, old man. You are to give me this cottage and a purse of gold pieces as well. Is that the bargain?

Barnaby If you persuade the beautiful Mary to become my wife.

Widow It won't be easy. Mary has always been in love with your nephew, Alan.

Barnaby Unfortunately drowned.

Widow If he's drowned you had a hand in it.

Barnaby No more talk like that, Madam, or you'll find yourself without a roof over your head.

Widow Oh, you can count on me. Just see that you carry out your part of the bargain.

Barnaby You have my word.

Widow Which is absolutely worthless. But why should a stingy old man like you want to get married?

Barnaby Have you ever been in love, my dear?

Widow Well, I thought I was.

Barnaby It's like drifting in a beautiful golden mist forever.

Widow That beautiful golden mist will turn into an old-fashioned blizzard after marriage. Before, it's one thing, afterwards, another.

No. 5

BEFORE AND AFTER

Widow Piper and Barnaby

Tempo di Marcia

WIDOW: Believe me, I know! 1. WIDOW: Be - fore they were mar - ried they
2. BARNABY: Be - fore they were mar - ried when

Cl.

talked like this: "Will love-y's own dove-y give love a
out they went, A tax-i or clas-sy big car he'd

kiss? Will own-ey's own own-est be ev - er true" And
rent, "My dear-est" he told her, "my heart's own queen, You'll

rit.

"Oo's it - tle oo - zel - ly oose is oo?
ne'er in a sub - way or bus be seen!"

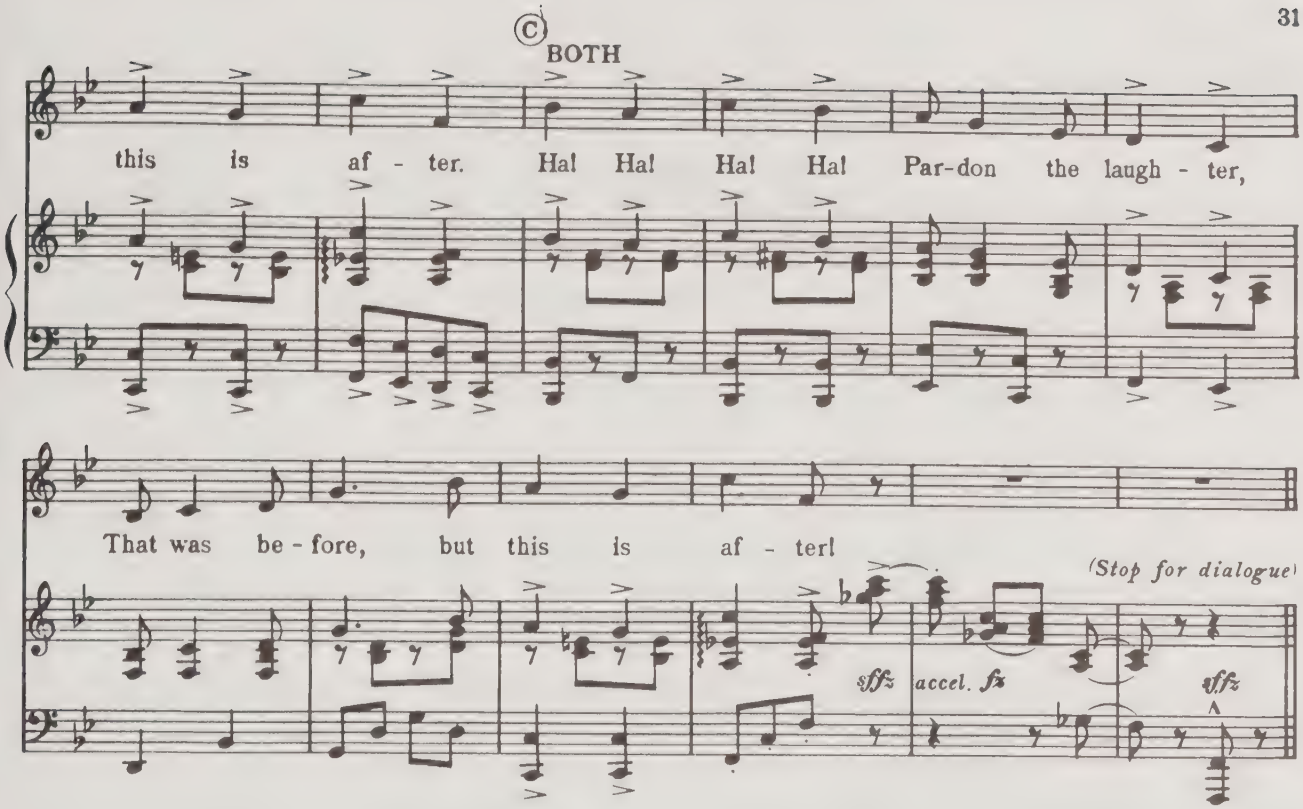
rit.

1st time BARNABY
2nd time WIDOW

B a tempo

Ha! Ha! Ha! Ha! Par-don the laugh - ter, That was be - fore but

a tempo



AFTER FIRST VERSE:

Barnaby Woman, look at these bills! 14 dresses, 3 coats and eleven hats! You'll ruin me with your extravagance!

Widow Extravagance! Why, I haven't asked you for a cent in months. I charged everything.

Barnaby Why don't you use your head for something besides a hatrack?

Widow It's a good thing for you that I *do* use my head . . .

Barnaby Which one?

Widow If there are any circus freaks around here, he's the bull-headed nincompoop right over there! *(Points)*

Barnaby Nincompoop? *(Turning around and looking behind him)* Well, I wish he'd take these bills with him. *(Music cue)*

AFTER SECOND VERSE:

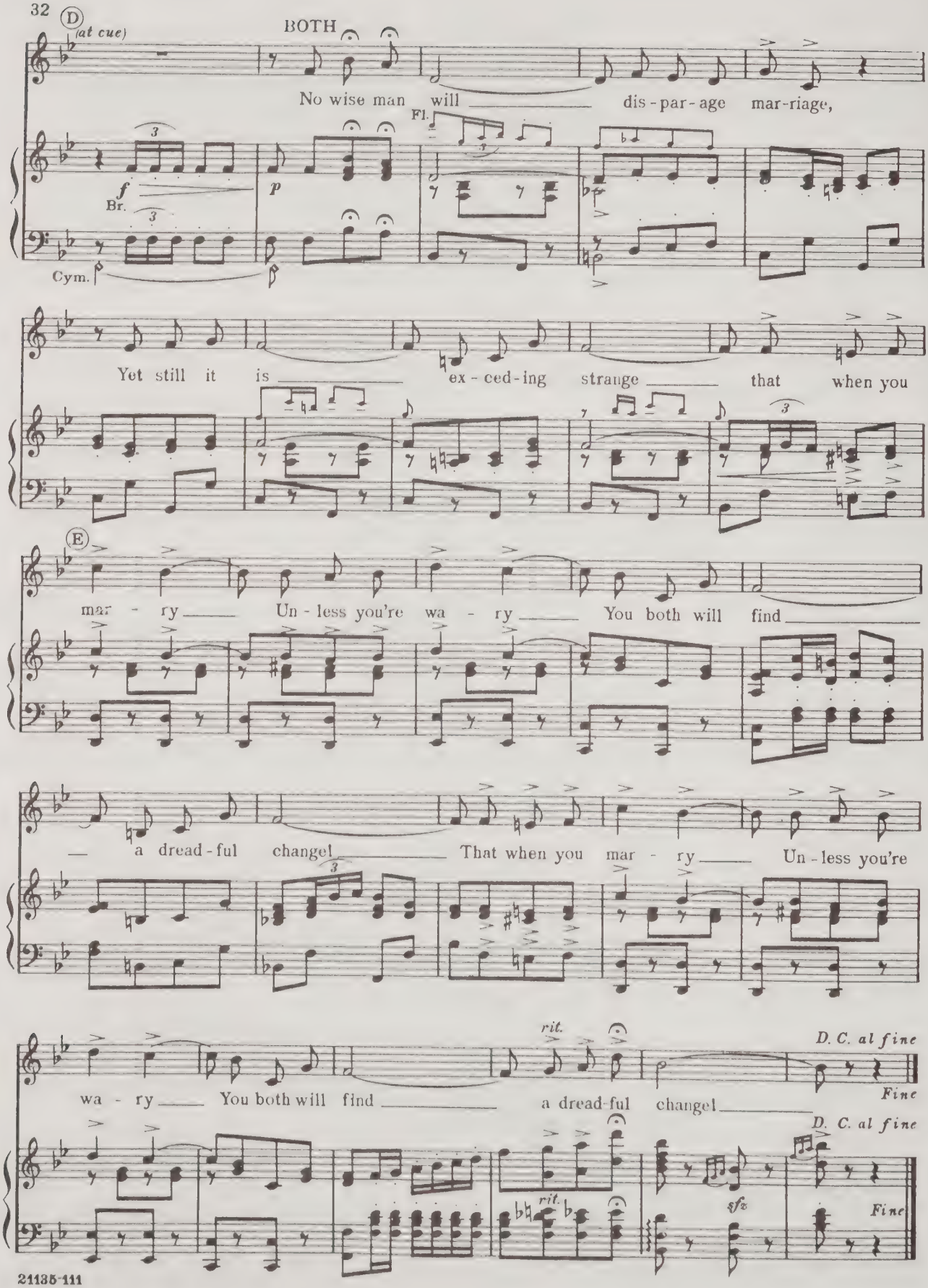
Barnaby How can I carry all these bundles? I'm no magician.

Widow Well, you're certainly up to all kinds of tricks.

Barnaby I wish I was a magician at that.

Widow If you could pull a rabbit out of a hat at least we'd have meat for dinner.

Barnaby Yeah, and what fun I'd have sawing a woman in half! *(Music cue)*


D
(at cue)
BOTH
No wise man will dis-par-age mar-riage,
Fl.
f
Br.
p
Cym.
Yet still it is ex-ced-ing strange that when you
E
mar-ry Un-less you're wa-ry You both will find
a dread-ful change! That when you mar-ry Un-less you're
rit.
D. C. al fine
wa-ry You both will find a dread-ful change!
Fine
D. C. al fine
rit.
sfz
Fine

(WIDOW exits, R. RODERIGO and GONZORGO enter from house, L.)

Barnaby Gonzorgo! Roderigo! You fools, why do you come here?

Gonzorgo We want our money.

Barnaby I can't understand you.

Gonzorgo *(To RODERIGO)* The poor fellow is getting deaf. *(Bawls in BARNABY'S ear)* Our money, for drowning your niece and nephew.

Roderigo *(Shouting in BARNABY'S other ear)* Time to settle up with your partners in crime.

Barnaby Not my *silent* partners, I see. Fools, we're already suspected. One word in the wrong ear and we'll all hang.

(RODERIGO and GONZORGO feel their throats gingerly)

Gonzorgo *(In stage whisper)* Just give us our money and we'll go.

Barnaby Not so fast, good friends. You'll be paid . . . *(GONZORGO and RODERIGO shake hands and slap each other on back)* . . . when I'm sure that you've done your work well.

Gonzorgo Alan and Jane are sleeping with the oysters.

Barnaby Then I've seen the last of my little charges.

Gonzorgo *(Presenting bill)* And now you'll see the first of ours.

Barnaby A bill?

Gonzorgo Our little charges for disposing of your little charges.

Barnaby Surely you don't want common old, dirty old money.

Roderigo We don't?

Barnaby Come with me. I'll pay you off in stock in my new chicken farm.

Gonzorgo But is it good stock?

Barnaby Good! Why, I haven't even bought the chickens yet, but this stock has already laid an egg.

(BARNABY, RODERIGO and GONZORGO exit, U.C., as HILDA enters from house, L. She watches them exit, displaying her dislike. Off R. come the strains of a gypsy violin. There is a short cadenza, followed by a spectacular ending. JANE enters, R., dressed as gypsy boy, and carrying violin)

Hilda Gypsies! The Widow Piper won't have thieving gypsies about. Be off with you!

Jane This thieving gypsy wants nothing from the Widow—except her son, Tom.

Hilda Jane! It's not really you?

Jane Hilda, it simply can't be anybody else.

Hilda *(Embracing her)* Where's Alan?

Jane He stopped to pin up a tear in his skirt.

Hilda Skirt?

Jane After we were shipwrecked a band of gypsies gave us these clothes. We had to take whatever would fit.

Hilda *(Pointing off R.)* And look at Alan! A regular gypsy queen!

(ALAN enters, R., dressed as gypsy girl, with tambourine swinging from waist)

Alan *(Pirouetting)* Until further notice, Hilda, I am Floretta, the fawn of the forest.

Jane You see, we think Uncle Barnaby might have planned that shipwreck so he could keep our inheritance.

Hilda Just as we suspected when he told us you were drowned.

Alan So we'll be gypsies while we look into his schemes.

Hilda I'll not give you away.

Alan *(Eagerly)* Where's Contrary Mary?

Hilda Still waiting for a certain young man to come back from being drowned.

Jane And Tom?

Hilda He's off to Toyland to find you. But quick! We may still be able to catch him.

Jane Coming along, Alan?

Alan No, I'm going to find Mary.

Hilda Watch out for the Widow Piper. You're not popular with her, you know.

(JANE and HILDA exit, R., as VILLAGE GIRLS enter, L. & U.C.)

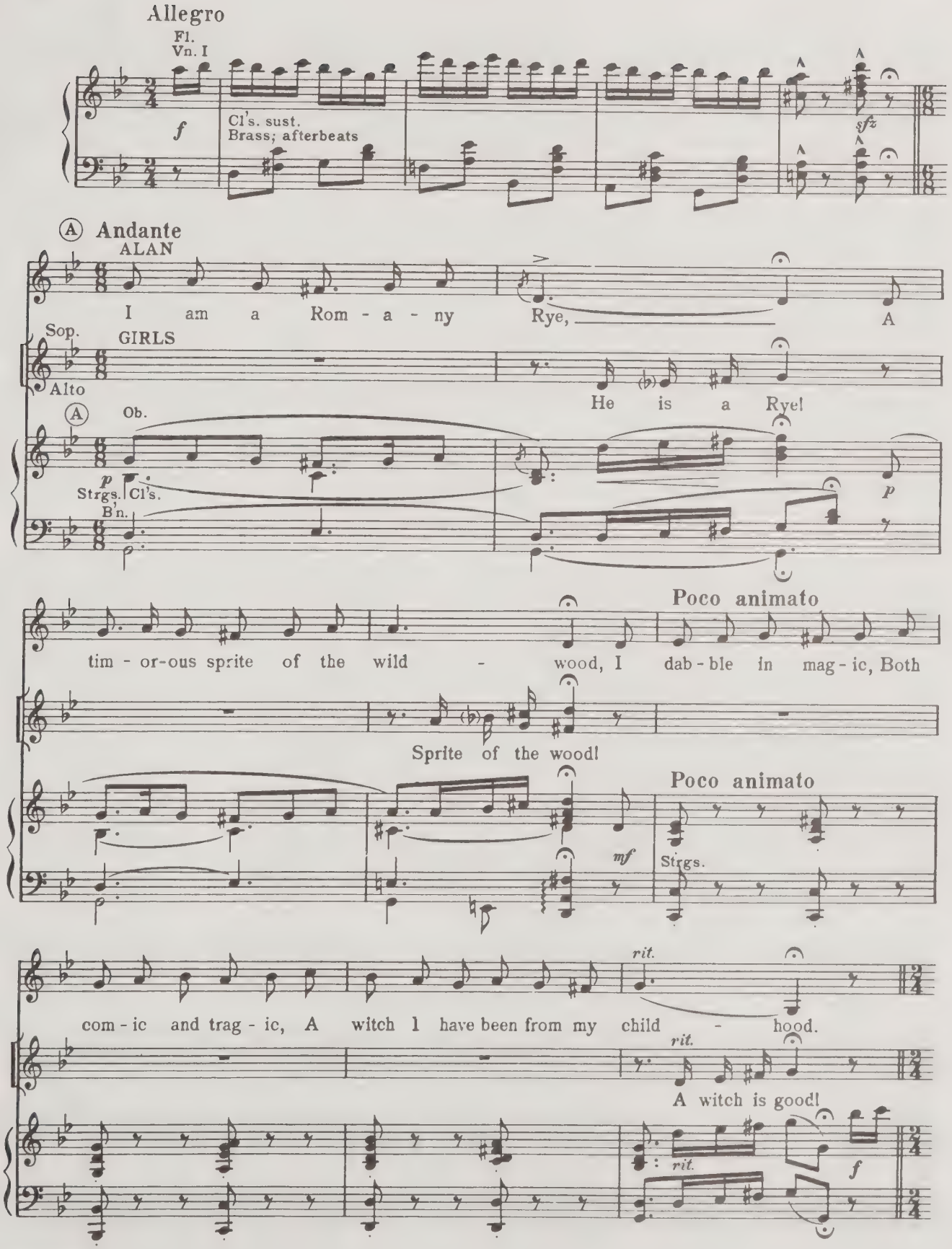
1st Girl Look, a gypsy girl!

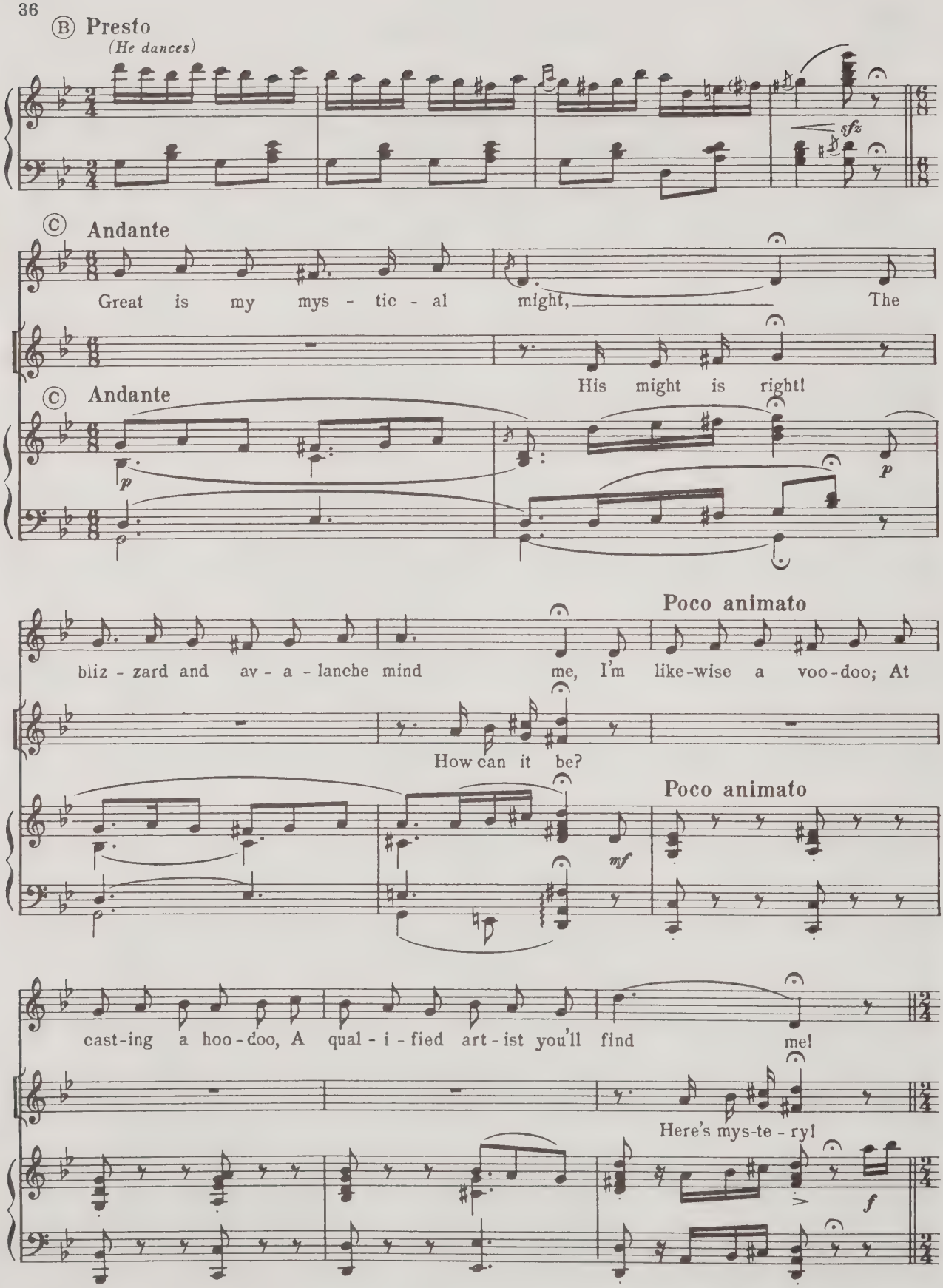
2nd Girl I wonder, does she tell fortunes?

Alan Do I tell fortunes? I am the seventh daughter of the seventh son of a professional witch, and a paid up member in the Prognosticators Union.

FLORETTA

Alan and Girls' Chorus




Ⓑ Presto
(He dances)
sfz
Ⓒ Andante
Great is my mys - tic - al might, The
His might is right!
Ⓒ Andante
p
p
Poco animato
bliz - zard and av - a - lanche mind me, I'm like-wise a voo-doo; At
How can it be?
Poco animato
mf
cast-ing a hoo-doo, A qual - i - fied art - ist you'll find me!
Here's mys-te - ry!
f

Dance

Ⓓ Allegro

poco rit.

Ⓔ Meno mosso

Flo - ret - ta, Flo - ret - ta the gyp - sy am I, The past or the

M M M

Ⓔ

fu-ture to tell you I'll try. Your for-tune I'll read from your palm at a

M

Ⓕ

(*See STAGE GUIDE. ALAN goes through motions while a soprano sings*)

glance, Pray no-tice I al-so col-lect in ad-vance! Ah!

f

Ah! M Flo - ret-ta, Flo-ret-ta the

Ⓕ

f

Ah!

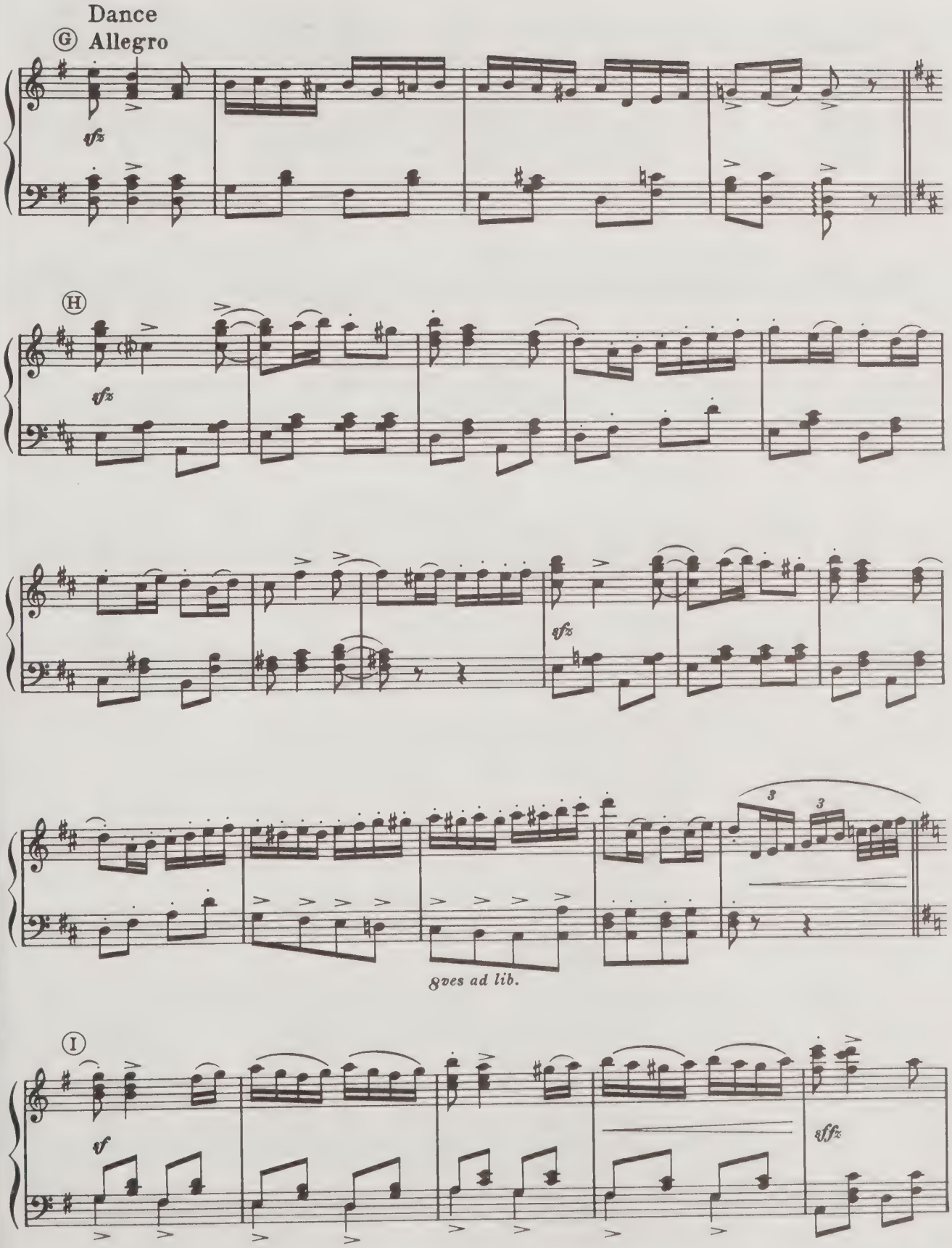
gyp - sy is she, Far in - to the fu - ture she quick - ly can

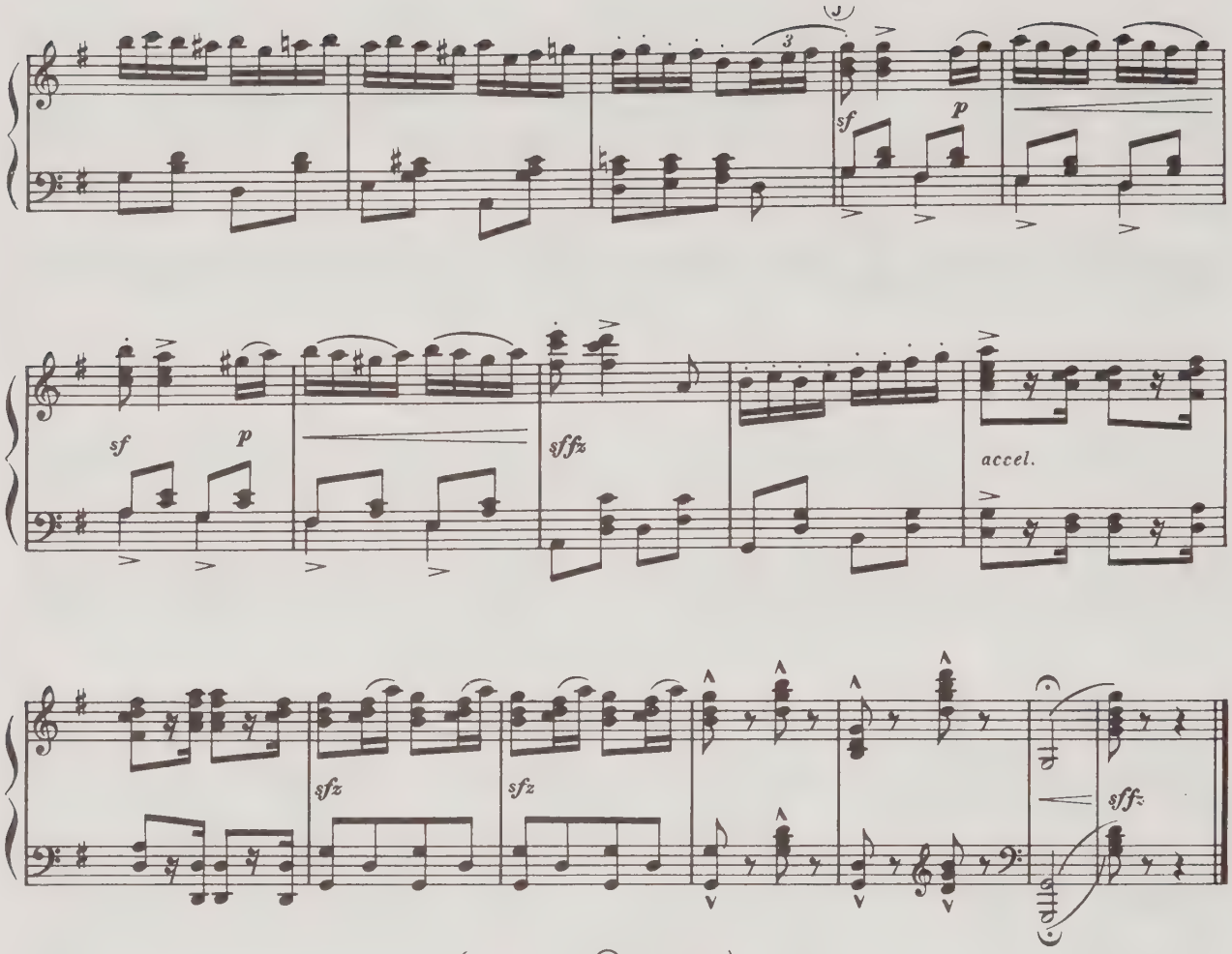
Your for - tune I'll read from your palm at a glance, Pray

see Your for - tune she'll read from your palm at a glance, Pray

no - tice I al - so col - lect in ad - vance! Flo - vance! *(Shout)*

no - tice I al - so col - lect in ad - vance! vance! *(Shout)*


Dance
G Allegro
sfz
H
sfz
sfz
3
3
8ves ad lib.
I
f
sffz



(Repeat from ① for ***EXIT****)*

(GIRLS' CHORUS exits on No. 6. WIDOW PIPER enters, R.)

Widow Ah, a gypsy. Girl, can you tell me if there is a handsome sailor in my future?

Alan Madam, my mind is attuned to the music of the spheres. I peek into the future at a shilling a peek.

Widow *(Handing him coin)* Take a good long peek into my future and find me a handsome sailor if you can.

Alan *(Examining her palm)* You are the widow of a carpenter, who now does his carping in heaven. A log of oak fell on him, so he had a real hardwood finish.

Widow Get to the handsome sailor, gypsy.

Alan You have a contrary daughter named Mary. She loves a young man whose name begins with "A". He is charming, ambitious and attractive. I cannot praise him too highly.

Widow If you mean a lazy young rascal named Alan you're tuned in on the wrong spheres.

Alan *(Searching WIDOW'S hand)* I beg pardon. I must have got off on a siding. Let's get back on the main line again. Ah, his name begins with "C". . . or is it "D" . . . or perhaps "E" . . . Did I mention "B"?

Widow "B"! That's it!

Alan Not Barnaby!

Widow You guessed it! You're back on the main line all right.

Alan The old scoundrel!

Widow That's what everybody says. But he's very wealthy.

Alan So that's the way the wind blows. I'd like to tell *his* fortune.

(GONZORGO enters from U.C.)

Widow I have two suitors. Which should I marry?

Alan I must see them first.

Widow *(Pointing)* There's one.

Alan *(Aside)* That lump of left-over ballast a step-father for Mary? Not while Alan lives!

Gonzorgo Aha, a gypsy maid.

Widow Her mind is attuned to the music of the spheres. Take a peek, gypsy.

Alan *(Inspecting GONZORGO'S palm)* I see a lonely wife awaiting this man in a far-off land.

Widow / **Gonzorgo** \ Wife?

Alan Where he roamed the hills as a bandit king.

Widow / **Gonzorgo** \ Bandit king?

Alan Looting and murdering, until he was convicted of wife beating.

Widow / **Gonzorgo** \ Wife beating?

Alan And sent to the gallows, from which he escaped to run away to sea.

Gonzorgo Wait a minute! You're tuned in on the wrong program. Jiggle your antenna a little.

Widow This man is married?

Alan And the father of two.

Gonzorgo Two what?

Alan I can't quite make them out. But they have long ears and go *(Brays)*

Gonzorgo Gypsy, think twice before you insult Gonzorgo.

Alan Would you strike a poor defenseless woman? *(Slaps GONZORGO and pushes him to ground)*

Widow So that's the kind of beast you are! *(Slaps GONZORGO and pushes him to ground)* Gypsy, may the blessings of a lonely widow follow you through life.

(WIDOW exits to house, L.)

Gonzorgo And never catch up! *(Following WIDOW)* It's all lies, I tell you, all lies! I'm a bachelor . . . an *unmarried* bachelor.

(GONZORGO exits to house, L. 8 DANDIES enter, U.C.)

Alan Not bad for the fawn of the forest!

(ALAN pirouettes, then exits, R.)

1st Dandy I say, Miss Mary is not here in her garden today.

2nd Dandy Deuced odd!

3rd Dandy She's nowhere about!

4th Dandy Frightful luck!

5th Dandy But she always works in her garden at this hour.

6th Dandy Where can she be?

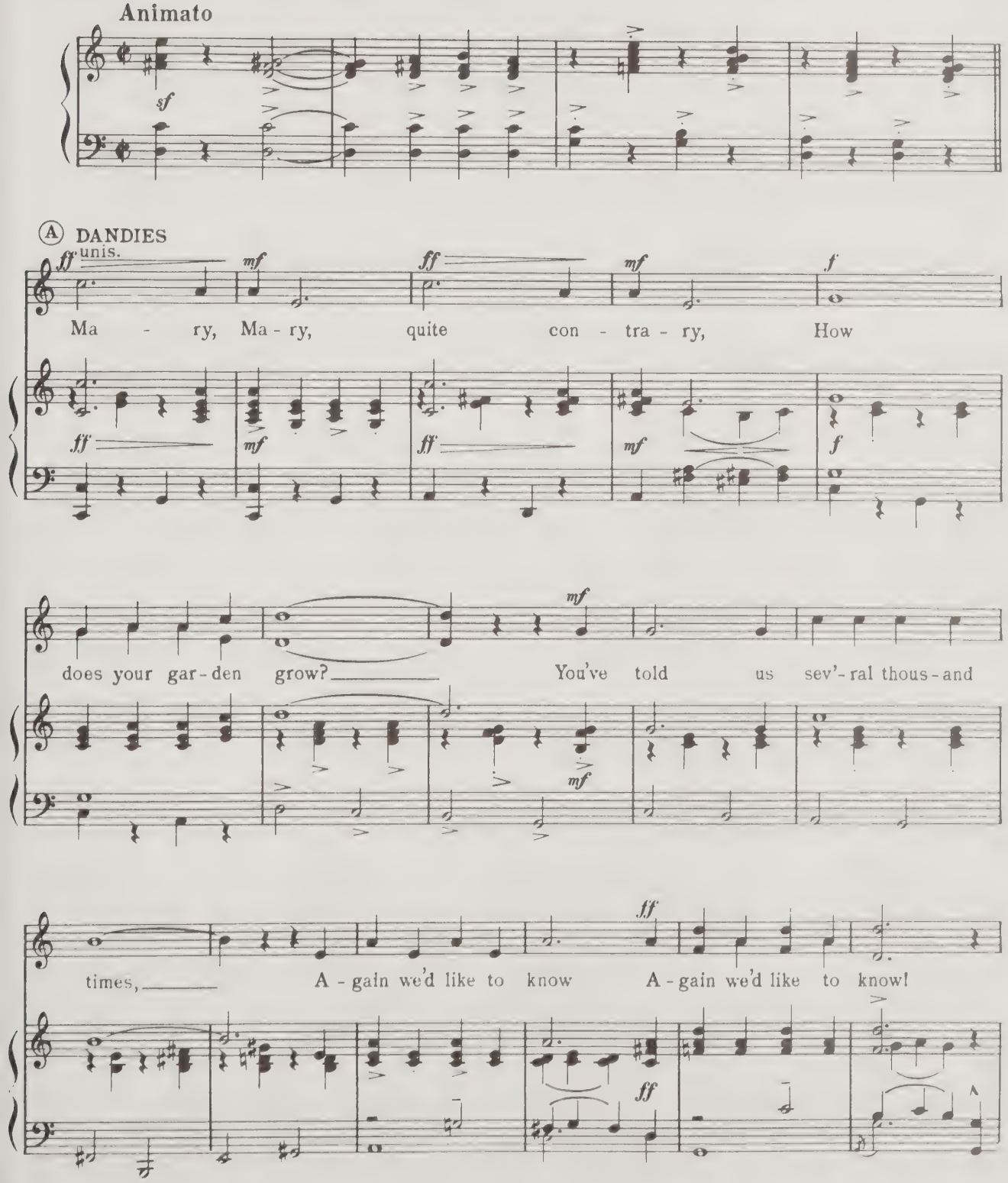
7th Dandy Exasperating, what?

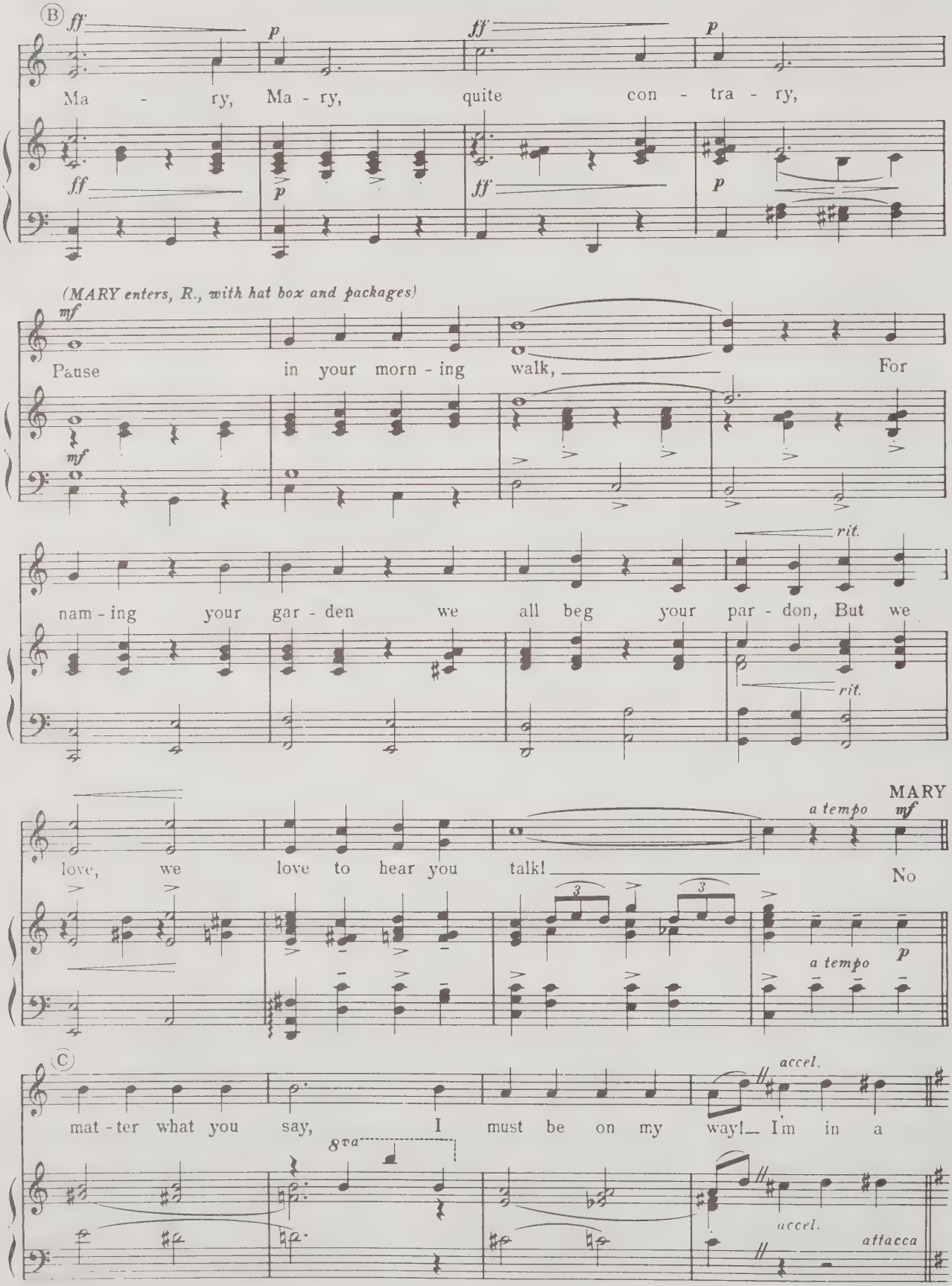
8th Dandy But wait! Perhaps she awaits us within!

MARY, MARY, QUITE CONTRARY

Dandies

Music by
VICTOR HERBERT




B
ff
p
ff
p
Ma - ry, Ma - ry, quite con - tra - ry,
ff
p
ff
p
(MARY enters, R., with hat box and packages)
mf
Pause in your morn - ing walk, For
mf
nam - ing your gar - den we all beg your par - don, But we
rit.
rit.
love, we love to hear you talk!
a tempo
mf
MARY
No
a tempo
p
C
mat - ter what you say, I must be on my way! I'm in a
accel.
8va
accel.
attacca

I'M IN A HURRY!

Mary and Dandies

Lyric and Adaptation by
EDWARD BRADLEY and DON WILSON

Ⓐ Allegro vivo

MARY

hur - ry, I'm in a hur - ry, I have so much to do

DANDIES *(SING 2nd time only)*

Hur-ry, hur - ry, flur - ry, flur - ry, You

Ⓐ

It's such a wor - ry. Now run a - long, boys, For-get your

do? Quite true, but list - en! Ⓑ our noise!

Ⓑ

song boys And let me hur - ry, hur - ry all day long. I'm in a

an-noys, So let her hur - ry, hur - ry all day

1.

1.

2.

long! No, no, no, no, Now please do

long! Oh tell us does your gar - den grow?

2.

go! No, no, no, no, I tell you

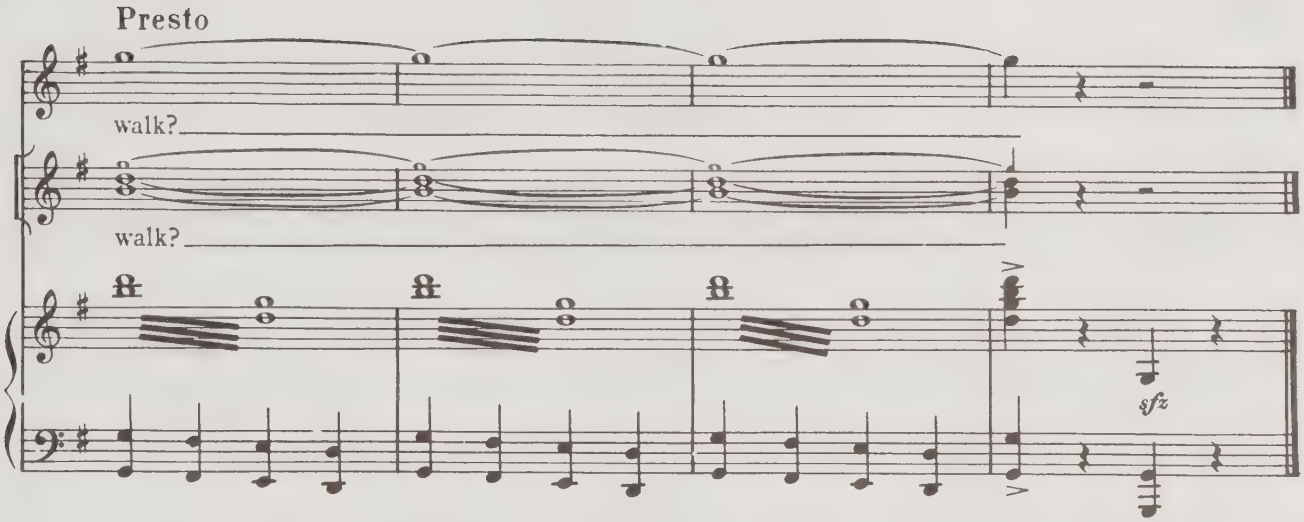
And is it bloom - ing row on row?

C

go! Why don't you take a

Oh, we'd pre - fer to hear you talk, But if you won't, we'll take a

C



(MARY exits to house, L. PIPER CHILDREN enter, R. & L.)

Sallie Look, Bo Peep, Mary's beaux!

(CHILDREN giggle)

Bo Peep We'll fix them! *(To DANDIES)* You might as well go home, you know. Mary has a new beau, and she won't look at anyone else.

4 Dandies She's thrown us over!

Remaining Dandies Incredible!

Miss Muffett He's a very handsome Irishman. *(Winks at CHILDREN)*

Curly Locks Named Barney O'Flynn. *(Winks at CHILDREN)*

1st Dandy Sounds like a clod from the ould sod.

Red Riding Hood With a bit of the Emerald Isle in his smile. At least, that's what they say.

Tommy Tucker We haven't seen him yet.

2nd Dandy You haven't? Then . . .

Dandies Be . . . be . . . be . . .

Bo Peep . . . gorrah?

3rd Dandy Thank you very kindly.

Dandies Begorrah! *We* are Barney O'Flynn!

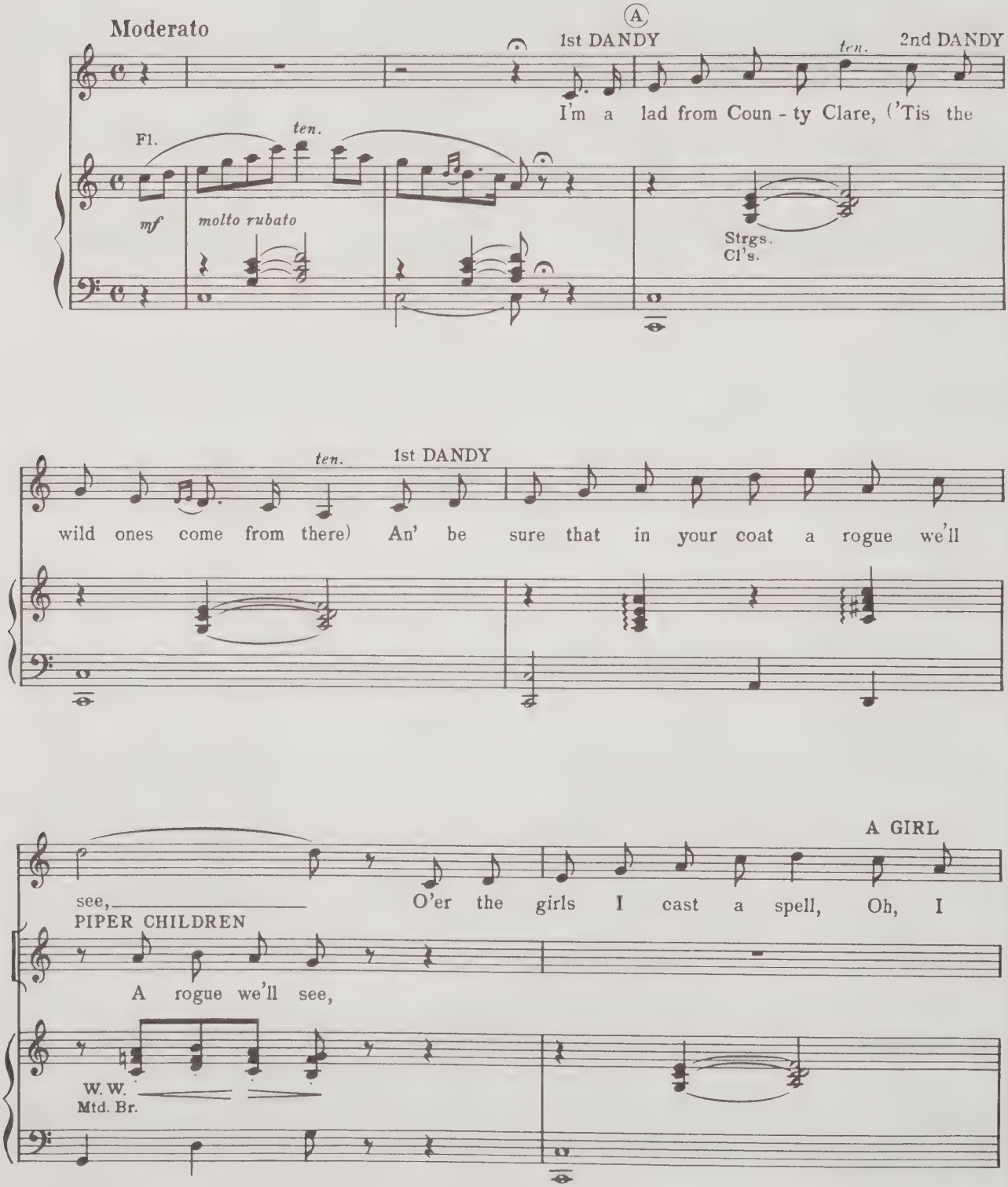
Bo Peep You are? You'll cross your heart and hope to die Barney O'Flynn? Even though we just made him up this very minute?

Dandies Indubitably!

No. 8

BARNEY O'FLYNN

Dandies and Piper Children



ten.

know that ver - y well, (For be - tween us, from that spell I am not

1st DANDY

riten.

free!) There's no col - leen in the land, Can my

PIPER CHILDREN

pp

She is not free! M

W. W.

riten.

8ves

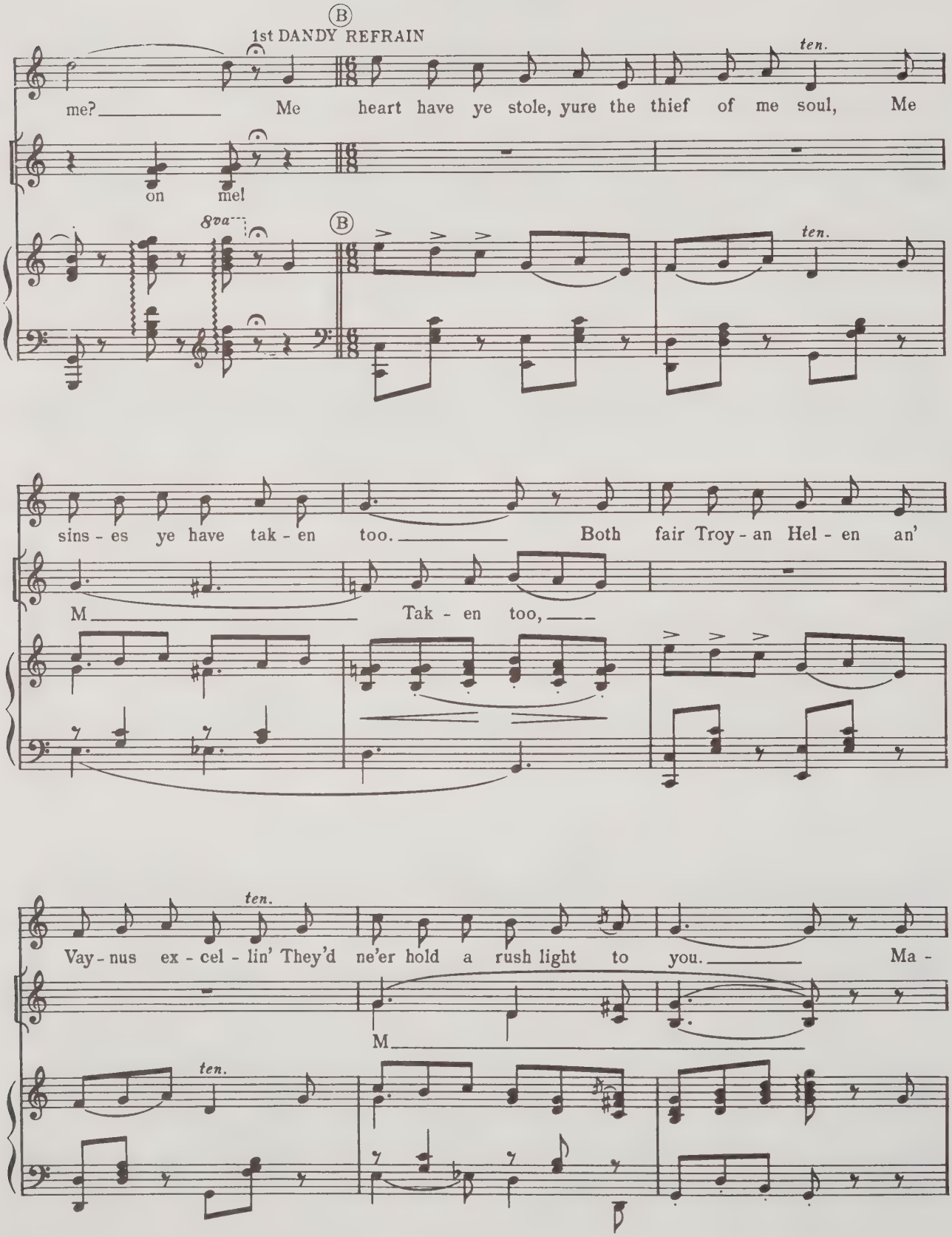
A GIRL

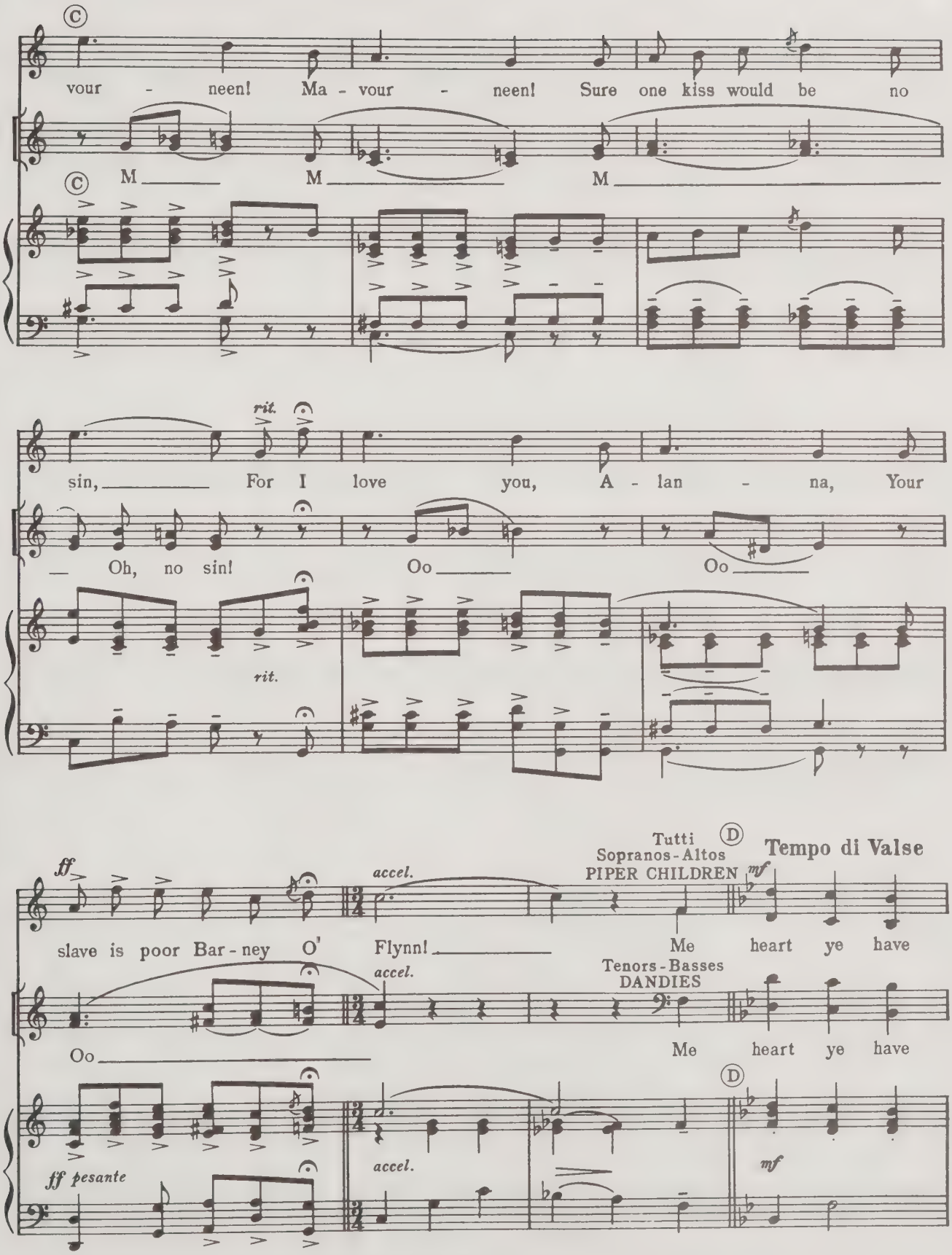
molto rit.

il - i - quince with - stand. Why not try your Ir - ish il - i - quence on

M

molto rit.


B
1st DANDY REFRAIN
ten.
me? Me heart have ye stole, yure the thief of me soul, Me
on me!
8va
B
ten.
sins - es ye have tak - en too. Both fair Troy - an Hel - en an'
M Tak - en too,
ten.
Vay - nus ex - cel - lin' They'd ne'er hold a rush light to you. Ma -
M
ten.


C
vour - neen! Ma - vour - neen! Sure one kiss would be no
M M M
rit.
sin, For I love you, A - lan - na, Your
Oh, no sin! Oo Oo
rit.
ff
accel.
slave is poor Bar - ney O' Flynn!
Tutti
Sopranos - Altos
PIPER CHILDREN
D
Tempo di Valse
mf
Me heart ye have
Tenors - Basses
DANDIES
Oo
Me heart ye have
ff pesante
accel.
mf

stole, Yure the thief of me soul, Such love - li - ness I nev - er

stole, Yure the thief of me soul, Such love - li - ness I nev - er

knew. And though I've been cheer - in' The girls of old

knew, (nev - er knew) And though I've been cheer - in' The girls of old

Er - in, They'd not hold a rush-light to you. Ma -

Er - in, They'd not hold a rush-light to you. Ma -

mf

F

vour - neen! Ma - vour - neen! Sure one kiss would

vour - neen! Ma - vour - neen! Sure one kiss would

F

be no sin! For I love you, Al - an -

rit.

G

be no sin! For I love you, Al - an -

rit.

G

molto pesante

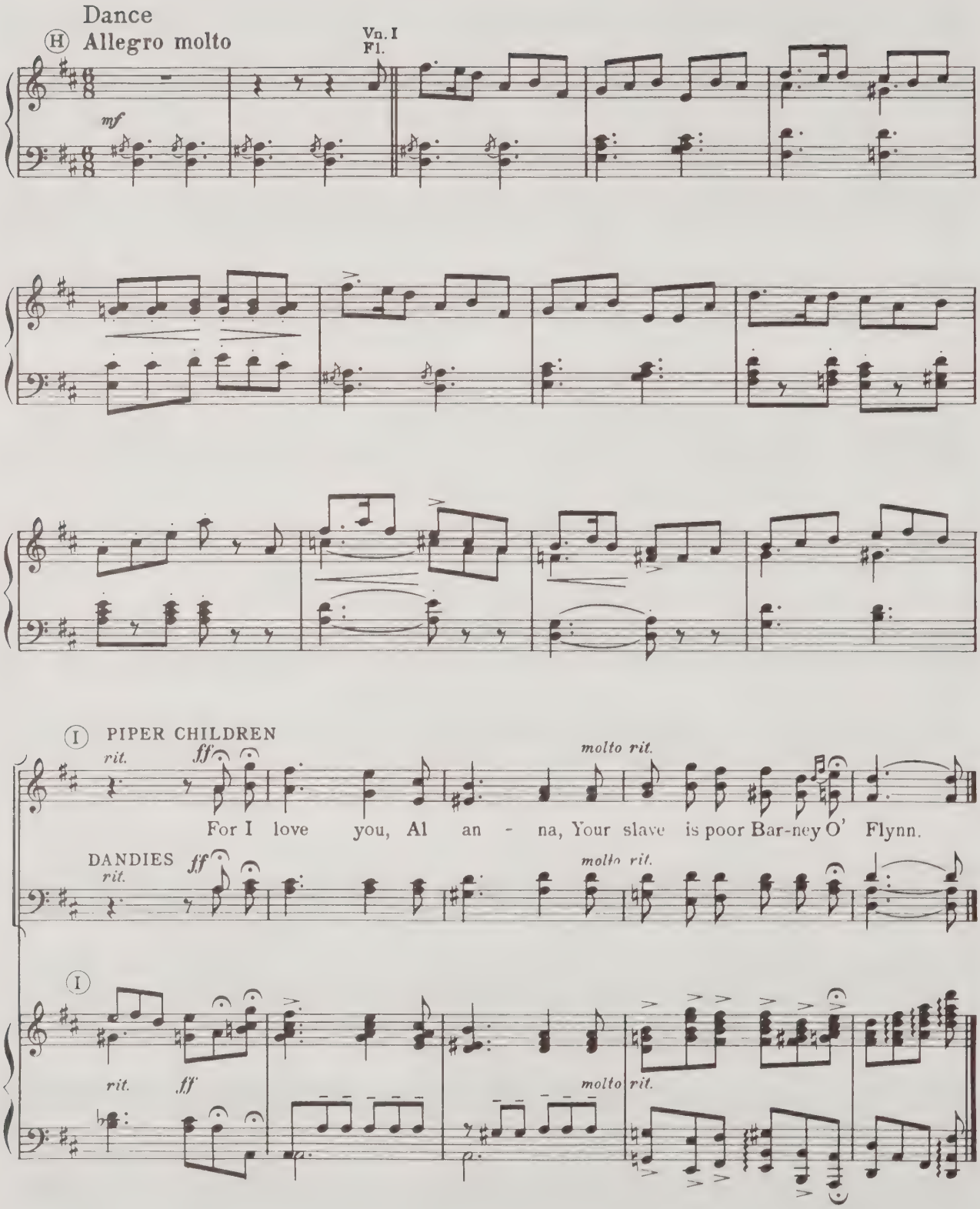
molto rit.

na, Your slave is poor Bar-ney O' Flynn.

molto rit.

na, Your slave is poor Bar-ney O' Flynn.

molto rit.



(Repeat from (H) for EXIT. Fadeout)

(DANDIES exit, U.C., PIPER CHILDREN exit, R. & L. MARY enters from house, L., with basket and shears, and starts to cut flowers. BARNABY enters, U.C., with huge bouquet of roses. He crosses to MARY)

Barnaby Here, lovely one, is a beautiful bunch of blooms to bring a smile to your winsome eyes.

Mary I'll grow my own flowers, Barnaby.

Barnaby Ah, contrary as ever. But I shall win you yet, my dear. There is a tender little note in this bouquet, just for you.

Mary Don't be coy, old man. Speak for yourself and get it over with.

Barnaby *(Leading MARY to bench, where they sit)* Mary, don't be cruel. Marry me. I know that the bloom is no longer on my cheek.

Mary You were never lacking in cheek of any kind.

Barnaby You think Alan will come back to you. But he's gone, Mary. Gone forever.

Mary I wish I could say the same for you.

Barnaby Your mother, admirable woman, favors my suit.

(WIDOW PIPER enters from house, L.)

Mary Then marry her.

Barnaby Be my bride and you shall want for nothing.

Mary Except happiness. Barnaby, why don't you ever smile when you talk to me?

Barnaby You know I never smile. I'm afraid to smile.

Mary What are you afraid of?

Barnaby I can't tell you. It's a secret.

Mary Marry a man who is afraid to smile! *(Rises, laughing)* Away with you, my melancholy lover, and seek a mate among the witches on Halloween!

Widow *(Signs BARNABY to retire upstage)* Girl, what are you saying?

Mary Only what my heart tells me to say.

Widow But think of old Barnaby's money.

Mary No!

Widow Beautiful clothes! Jewels!

Mary No!

Widow A golden coach! A castle to live in!

Mary No!

Widow Silly fool! Do you want us to lose our home, like Mother Hubbard?

Mary If Barnaby is that heartless and cruel, let him put us into the street.

Widow You're as contrary as ever. *(To BARNABY)* I've done what I can.

Barnaby *(Kneels before MARY. His knees creak as they bend)* Mary, take these flowers, and my devotion with them. Say you'll be mine!

Widow Go on, girl, take them!

Mary *(Takes flowers)* Marry you? *(Throws flowers in BARNABY'S face)* Not for a king's ransom in jewels. *(Goes to house, L.)* Not if you were a prince of the realm, with a castle for every day of the year. Not if you were the last man on earth.

(MARY exits into house)

Barnaby The girl insults me!

Widow You must overlook her contrary ways, Barnaby. I'll make her change her tune.

Barnaby See that you do. My patience is at an end.

Widow Come. We'll arrange for the wedding. And tomorrow Mary will be your bride.

(BARNABY and WIDOW PIPER exit, U.C. ALAN, no longer in gypsy costume, enters, R., as MARY enters from house)

Mary Alan! *(She runs to him and they embrace)* I knew you'd come back.

Alan Mary, I've been dreaming of this moment. Tell me, nothing has changed?

Mary Changed? Of course not.

Alan You still belong to me?

JUST A WHISPER AWAY

Mary and Alan

Lyric and Adaptation by
EDWARD BRADLEY and DON WILSON

Music by
VICTOR HERBERT

Mary *(Spoken over following background music)* How could it be otherwise? Even when you were far away I felt that you were here with me. I could hear your voice. I could see your smile. So you really haven't been away at all.

(BACKGROUND: Time to end with above lines)

ppp Mtd. Strgs.

Ⓐ **Tempo di Valse**

p-mf *1st time* MARY
2nd time BOTH (unis.)

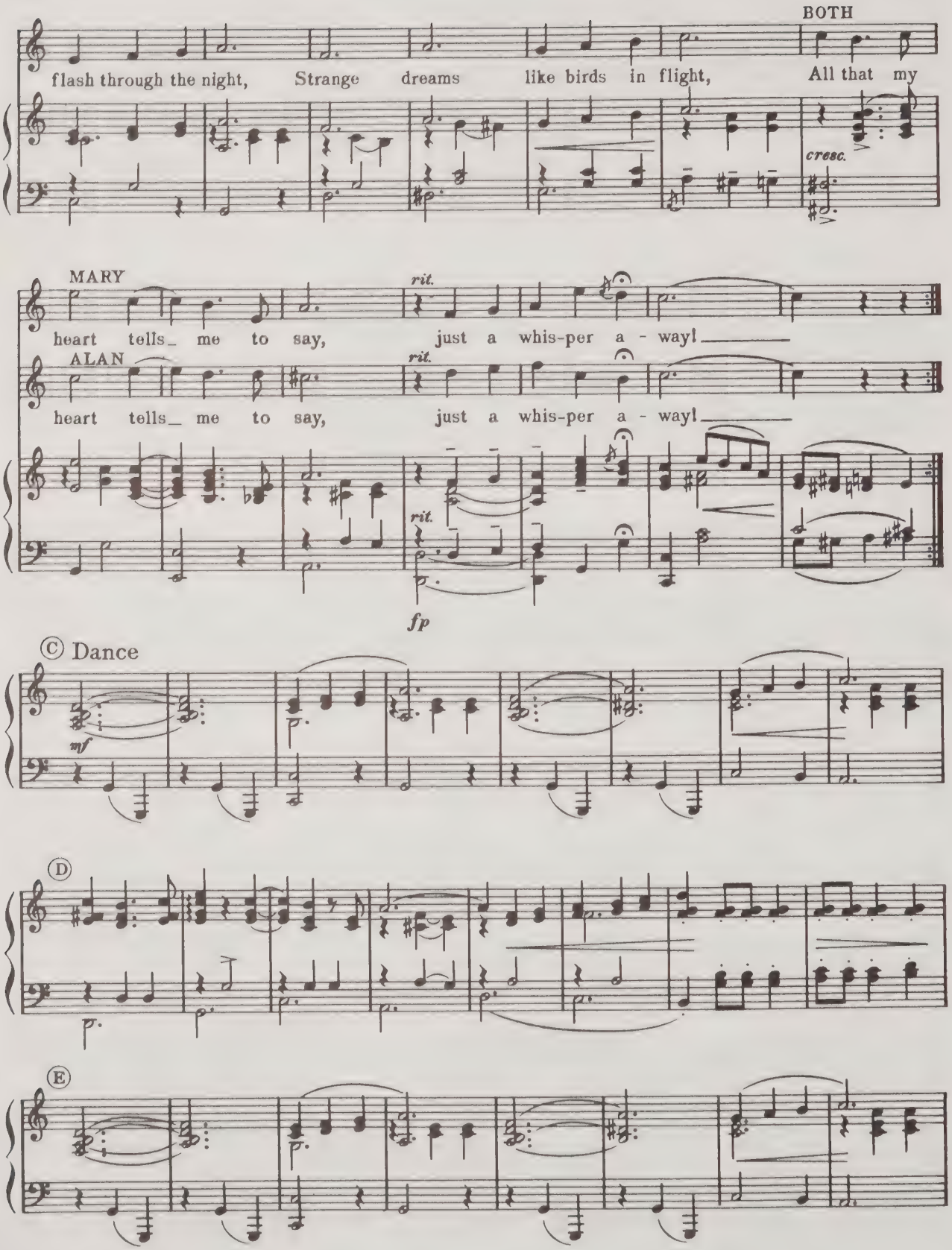
Strange words dance in my head, Strange words

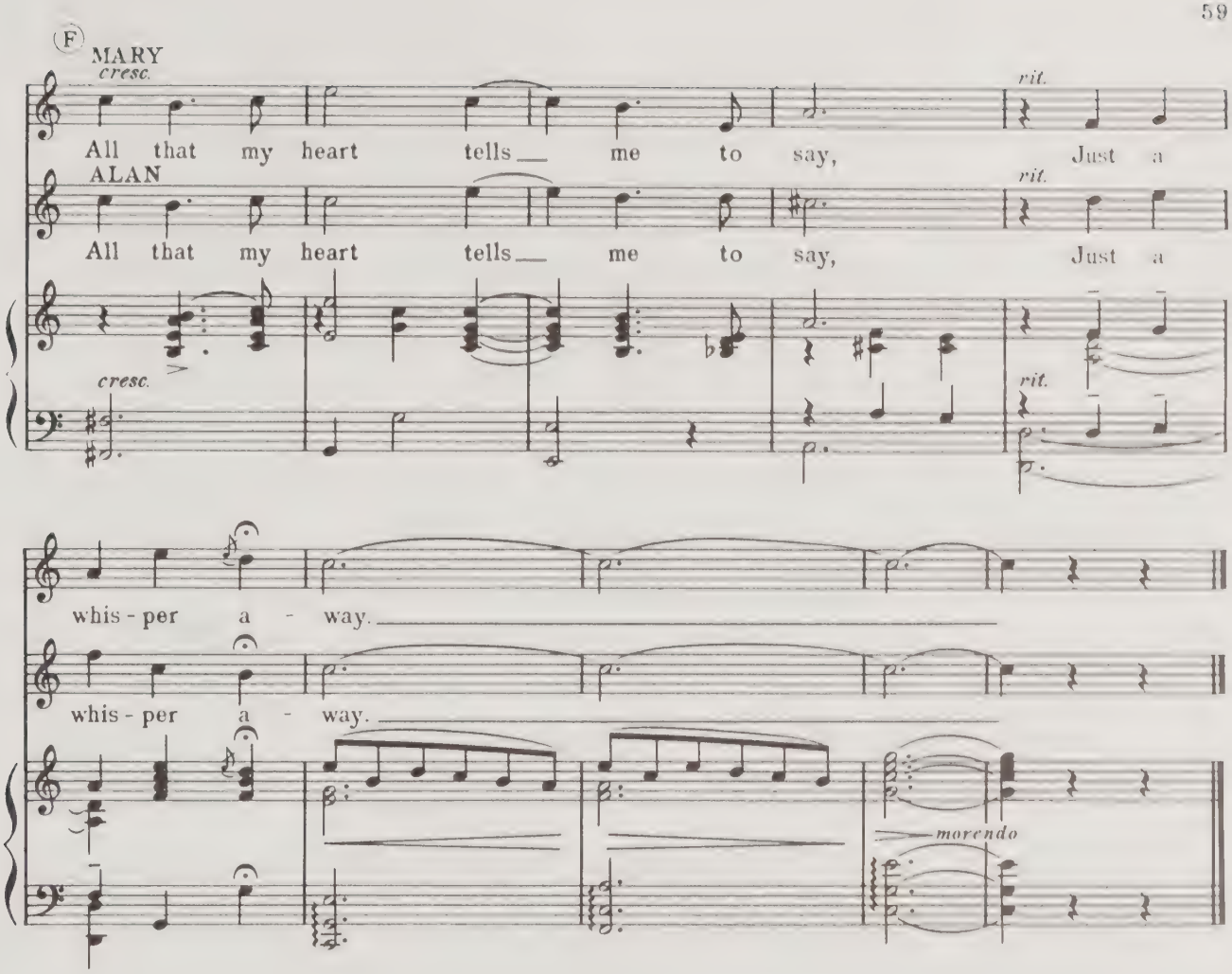
p-mf

I've nev - er said, All that my heart tells me to say,

Ⓑ BOTH

Just a whis - per a - way. Strange dreams


BOTH
flash through the night, Strange dreams like birds in flight, All that my
cresc.
MARY
heart tells_ me to say, just a whis-per a - way!
rit.
ALAN
heart tells_ me to say, just a whis-per a - way!
rit.
rit.
fp
Ⓒ Dance
mf
Ⓓ
Ⓔ



Alan *(Picking up bouquet)* Who are the flowers for? *(Reading note)* And what's this? 'To darling Mary. From her future husband.'

Mary Alan, really it's nothing.

Alan Nothing! It's Uncle Barnaby's handwriting.

Mary He wants to marry me, but I . . .

Alan Your mother was right. You're an old man's darling. A cranky, mean old man who has bought you with his gold.

Mary It isn't so! And you're horrid to believe it!

Alan I have to believe my eyes and ears.

Mary Before you believe me? Then I've found you out in time. You never really cared for me. Don't you dare to speak to me again—ever!

(MARY exits to house, L. JANE enters, R.)

Jane We couldn't find Tom. I guess he's off for Toyland, and . . . Alan, what's the matter? Is it Mary?

Alan Don't mention her name again. She prefers Uncle Barnaby to me.

Jane Uncle Barnaby! Then it's his money she wants. She's welcome to it.

Alan Except what belongs to us. We'll demand our inheritance from him and go away forever.

Jane To Toyland, to find Tom!

Alan To Toyland, if you wish it.

(BARNABY enters, U.C.)

Jane Uncle Barnaby!

Barnaby *(Recoiling at sight of ALAN and JANE)* Ah!

Alan You seem surprised to see us.

Barnaby Ghosts! They've come to haunt me! Take 'em away!

Jane We're not ghosts, though perhaps we would be if you had had your way.

Barnaby I don't know what you mean, my dears. But I'm glad to have you home again, safe and sound.

Alan We want our inheritance, Uncle Barnaby. No tricks this time. Just hand it over.

Barnaby Why, of course. It may take a little time . . .

Jane We want it now!

Barnaby I have the money at my new home, beyond the Spider Forest.

Alan How do we get there?

Barnaby I have two trusted friends who will guide you. I believe you know them—Gonzorgo and Roderigo.

Jane They'd better not try any tricks this time. We'll be ready for them.

Barnaby I'll arrange for you to start in the morning.

Alan See that you do. We'll be waiting to hear from you.

(ALAN and JANE exit, R. RODERIGO and GONZORGO enter from house, L.)

Barnaby Simpletons! Bunglers! Jane and Alan have come home.

Gonzorgo Alive?

Barnaby Painfully so! *(Snatches papers from GONZORGO'S pocket)* Give me back my chicken farm stock. *(Tears up papers and stamps on them)*

Roderigo Oh, what you did!

Barnaby Fool, that stock was worthless.

Gonzorgo Well, I'm certainly glad to hear that.

Roderigo It would be a shame to tear up anything valuable.

Barnaby Now you are to have one more chance.

Roderigo Oh, thank you, sir!

Barnaby I've told Jane and Alan that I have a new home, beyond the Spider Forest.

Gonzorgo The Spider Forest!

Roderigo It's an evil place. A man would be a fool to go there.

Barnaby That's why you two are elected. Take the boy and girl there and lose them.

Gonzorgo But they'll never get out alive!

Barnaby Not if I have my way.

Roderigo And we'll never get out alive!

Barnaby That's your worry. I want that inheritance for myself!

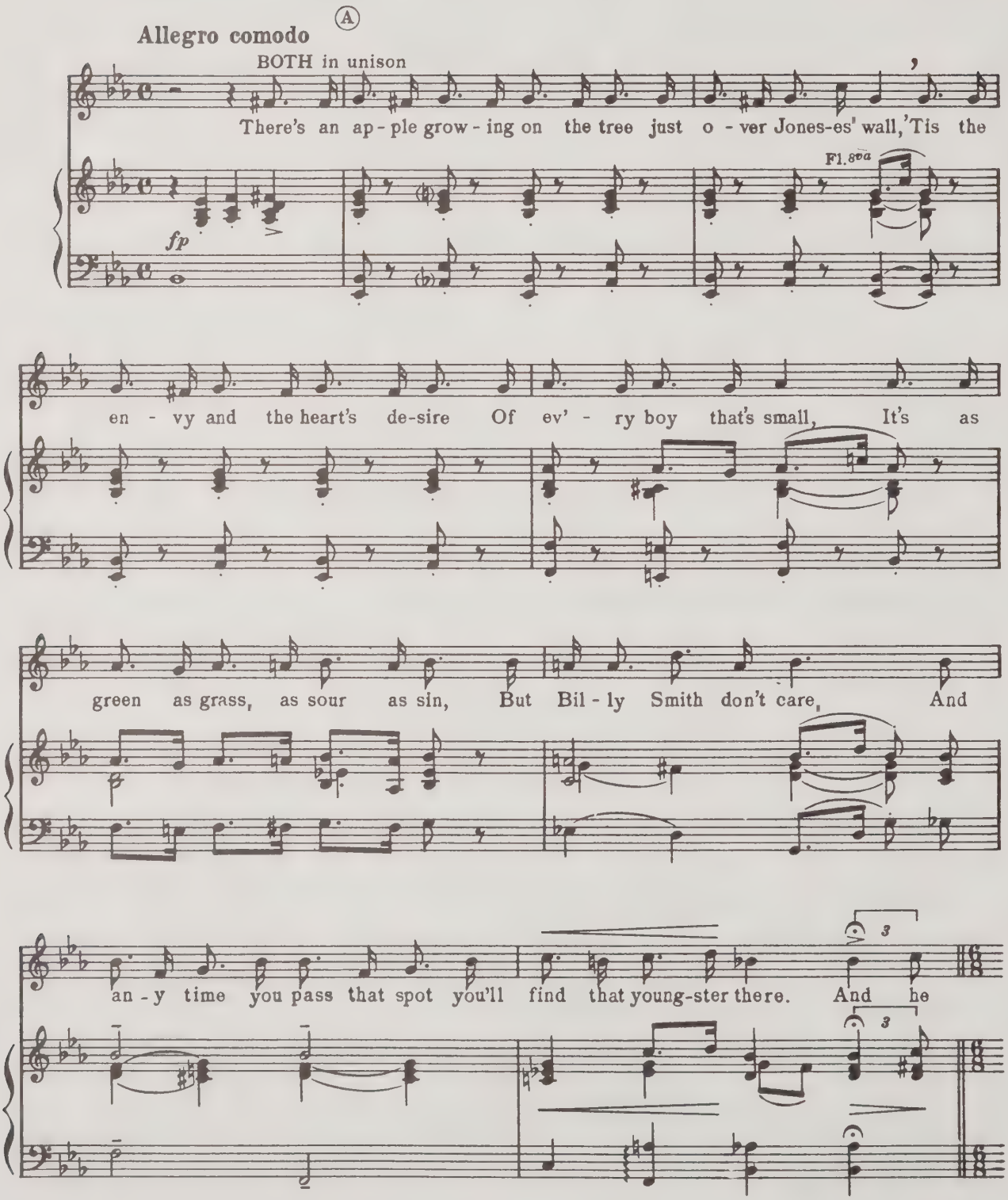
(BARNABY exits, U.C.)

Gonzorgo }
Roderigo } And he won't be happy till he gets it!

No. 10

HE WON'T BE HAPPY TILL HE GETS IT

Roderigo and Gonzorgo



Ⓑ **Tempo di Marcia**

REFRAIN

1st time very confidentially
2nd time ff

won't be hap - py till he gets it, Though

Fl. *8vc*

p-ff *1st time:* Strgs. W. W.
2nd time: Tutti

af - ter-wards at ci - der he will shy. You bet your ev - 'ry

Ⓒ

sempre stacc.

Cello

dime some day that wall he'll climb, For he's going to get it

sfz

1. by and by! And he

2. by!

sfz

(RODERIGO and GONZORGO exit, U.C. PIPER CHILDREN enter, R. & L., with school books and slates. MARY enters from house, L., followed by BOY BLUE and BOBBY SHAFTO with a bird cage containing a canary, a pink parasol, a camera, a hat box and a lunch box)

Bo Peep Look, the garden's empty. Hurry up, Mary. Now's your chance.

Mary I hope I can get away before Ma finds out.

Curly Locks How exciting to run away from home! Where are you going, Mary? Or is it a secret?

Mary As far away from Barnaby as I can get. In other words, to Toyland.

Tommy Tucker We may never see you again!

Mary You can have my tortoise shell cat with the broken ear, and the guinea pigs, and all my sofa pillows, and my new green curtains.

Peter How about that big picture of Alan on your dresser?

Mary I guess you'd better . . . tear it up. And now hand me my luggage, please.
(BOY BLUE and BOBBY SHAFTO hand her the things they carry)
Tommy, you won't forget to feed the guinea pigs?

Tommy Tucker I promise!

Miss Muffett *(Looking off, U.C.)* Hide quickly, Mary. Here comes Mother from the village.

(MARY hides behind lemonade barrel as WIDOW PIPER enters, U.C. PIPER CHILDREN group themselves to shield MARY)

Widow *(Laden with packages)* What a bother, what a bother! I'm glad we don't have a marriage in this family every day. Children, is Mary at home?

Children No, mama!

Widow Then you stay here and watch for her.

Children Yes, mama!

Widow And send her in to me just as soon as she comes home.

Children Yes, mama!

Widow I'm going to lock her in her room.

Children Yes, mama!

Widow Just to make sure that she doesn't run away before the wedding tomorrow.

Children Yes, mama!

Widow Now, look sharp, or you'll all go to bed without any supper.

Children No, mama!

Widow What's that?

Children Yes, mama!

(WIDOW exits into house, L.)

Curly Locks Hurry, Mary.

Mary *(Starts R.)* Oh, I forgot! My overshoes. *(BOBBY SHAFTO hands her the overshoes)* Goodbye, everyone! *(Blows them kisses)*

Children Goodbye, Mary, goodbye!

(MARY exits, R. JANE enters, U.C.)

Red Riding Hood *(Sniffling)* Isn't it just terrible?

Jane What's so terrible, Red Riding Hood?

Red Riding Hood Tom and Mary have both run away.

Boy Blue And Mother will be awful mad.

Peter And old Barnaby will put us out of our home.

Sallie Waters And we won't get any supper.

Bo Peep And worst of all, we've got to go to school.

Jane *(Looking at BO PEEP'S slate)* What's this? Three and four are eight? Why, Bo Peep! Three and four are seven.

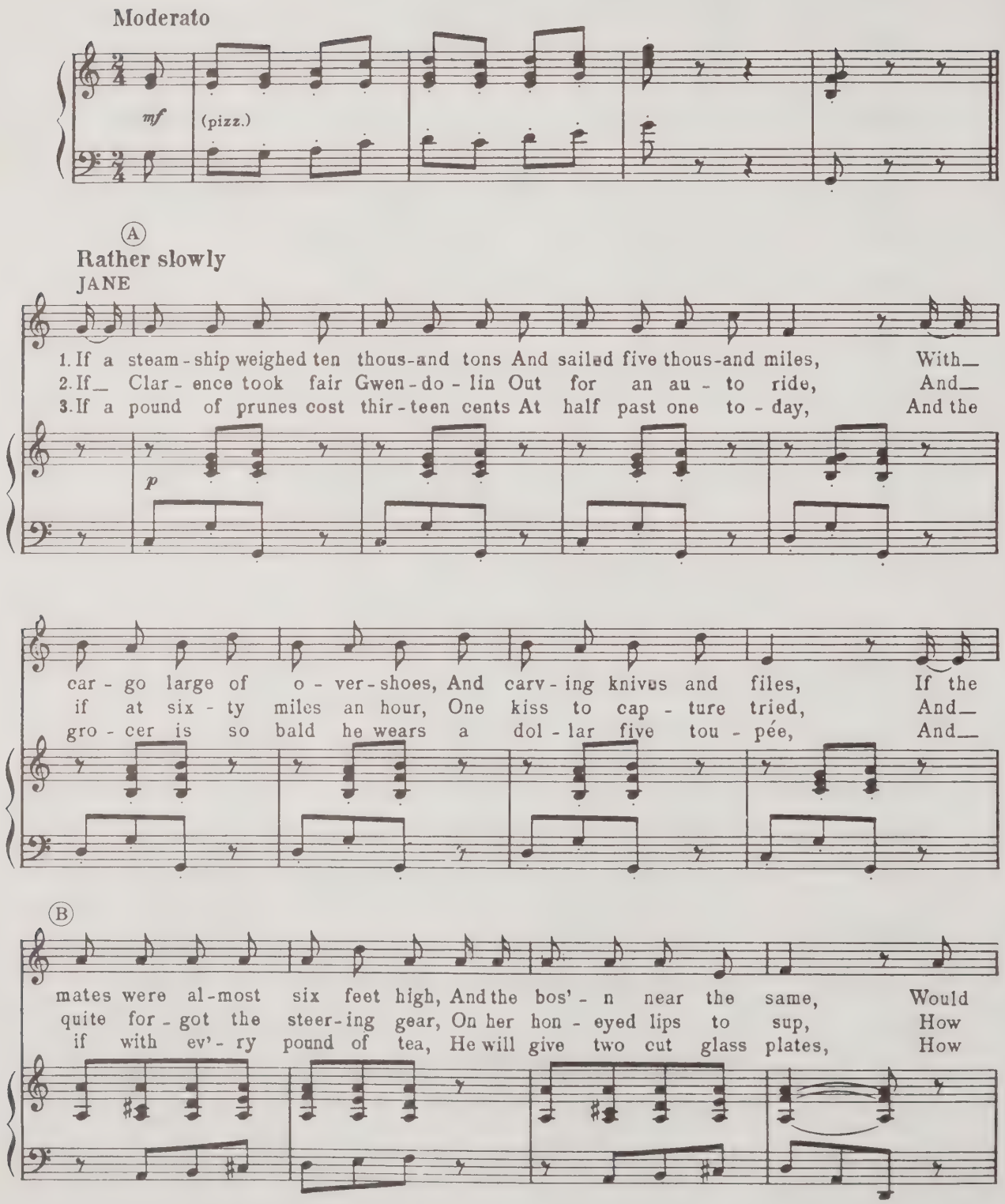
Bo Peep That's just the teacher's opinion.

Jane I know how you feel. Isn't arithmetic awful?

No. 11

I CAN'T DO THE SUM

Jane and Piper Children



PIPER
CHILDREN

you sub - tract or mul - ti - ply, To find the cap - tain's name? 1
soon could twen - ty men with brooms, Sweep Clare and Gwen - nie up? 2 } Oh! ___
soon would Wil - lie break his face, On his new rol - ler skates? 3

Ⓒ

___ Oh! ___ Oh! ___

8va

fz

Ⓓ REFRAIN
JANE

(Taps on slate with pencil)

Put down six, and car - ry two,

pp CHILDREN

(Tap on slates)

M ___ Put down six, car - ry two!

Ⓓ

pp

(On slate)

Gee! but this is hard to do;

(Tapping)

M _____ hard to do, hard to do!

E

(On slate)

You can think and think and think, Till your brains are numb,

(Tapping)

M _____ Till your brains are numb, numb, numb!

E

1. 2.

I don't care what teach - er says, I can't do the sum. sum.

I don't care what teach - er says, I can't do the sum. sum.

p *sfz*

D. C. for extra verses

(Repeat REFRAIN softly for change of scene)

SCENE DROP

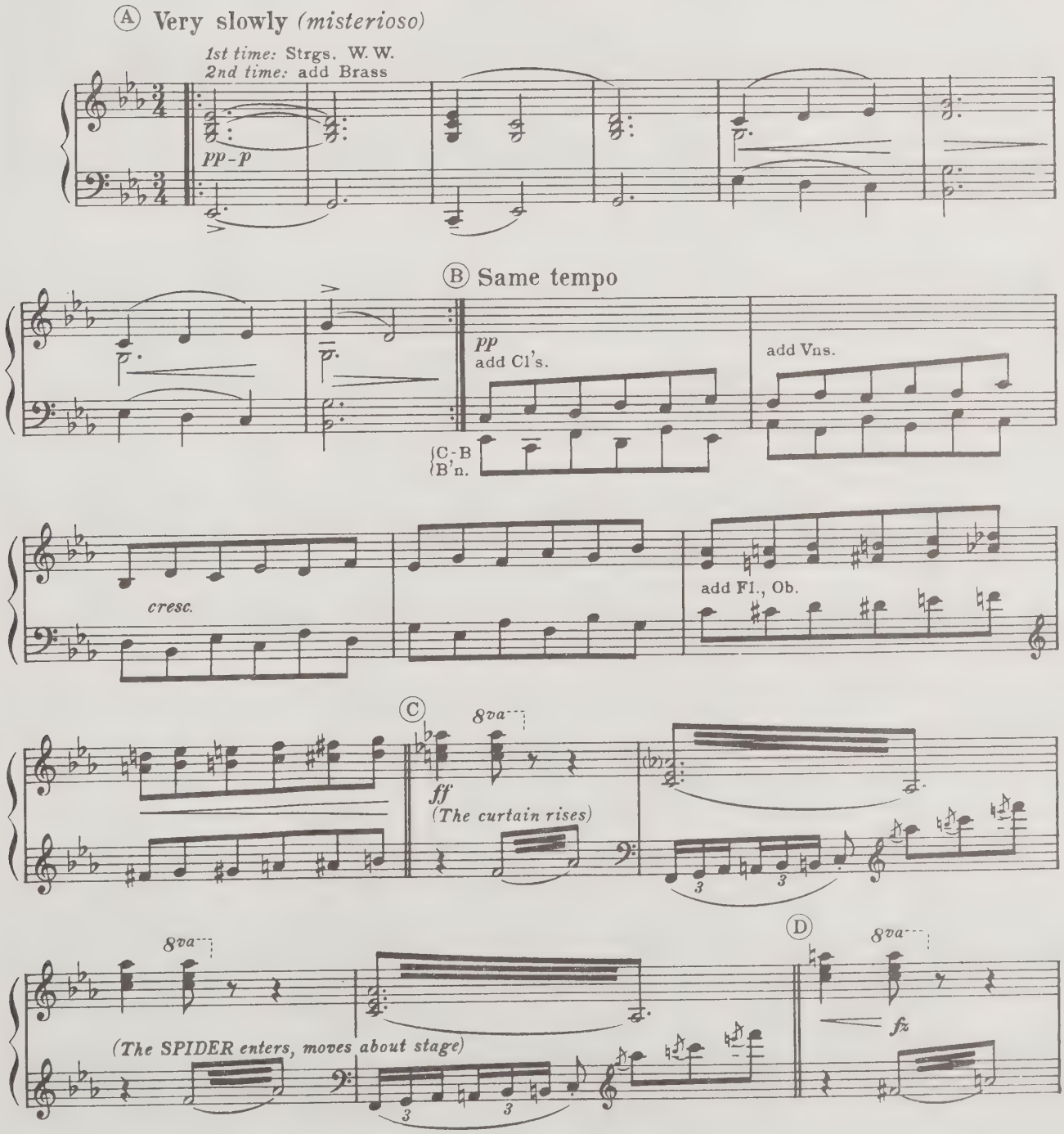
ACT I

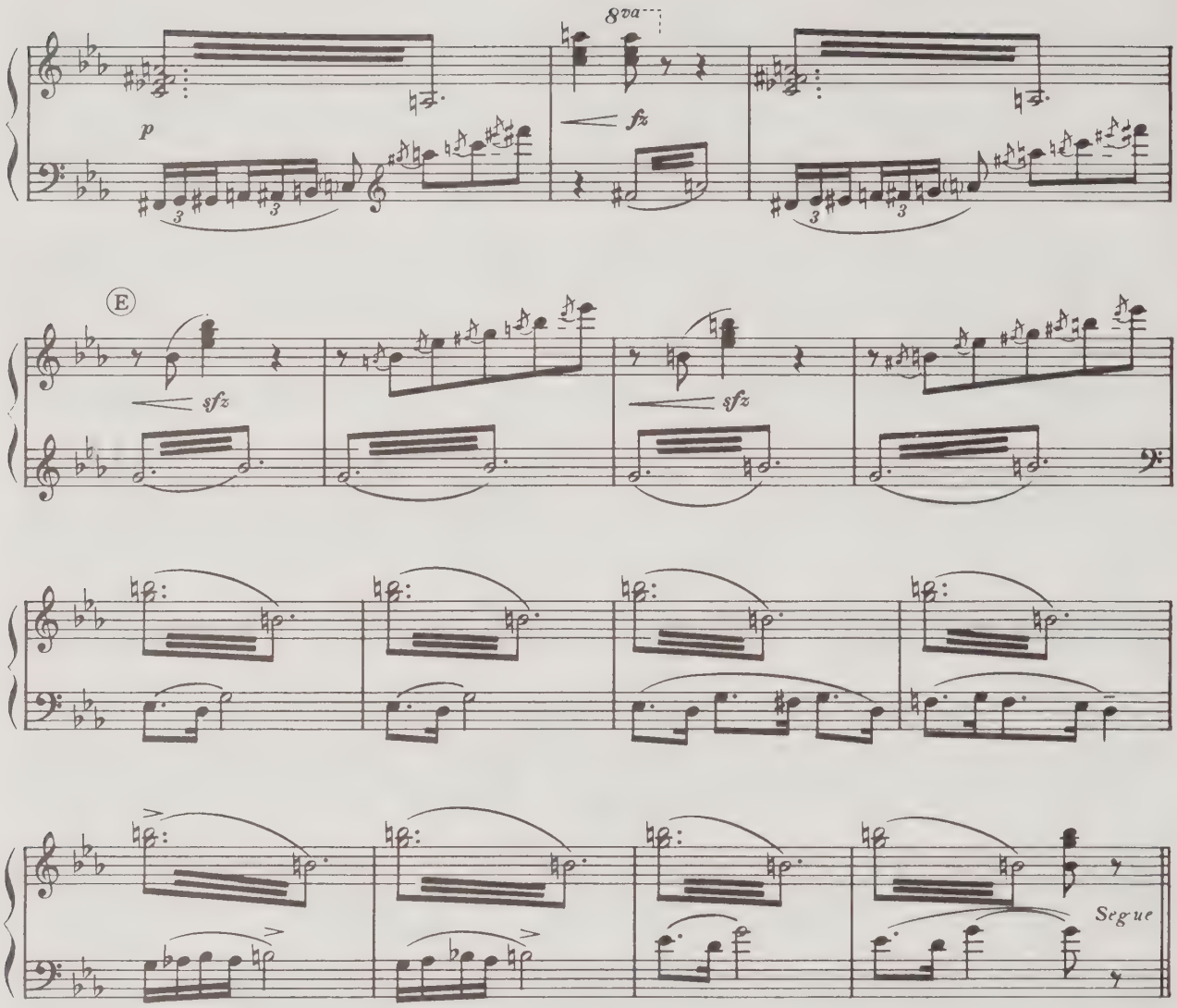
SCENE 2

Scene: In the Spider Forest. This scene may be done with drapes and cutouts, to represent a dense, gloomy wood. A tree, L.C., with grassy space beneath.

No. 12

MELODRAMATIC MUSIC
(Instrumental)

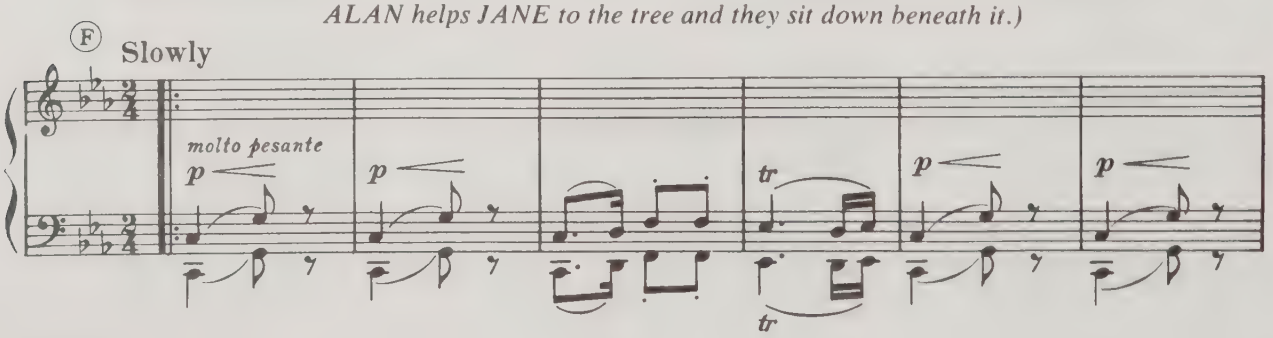


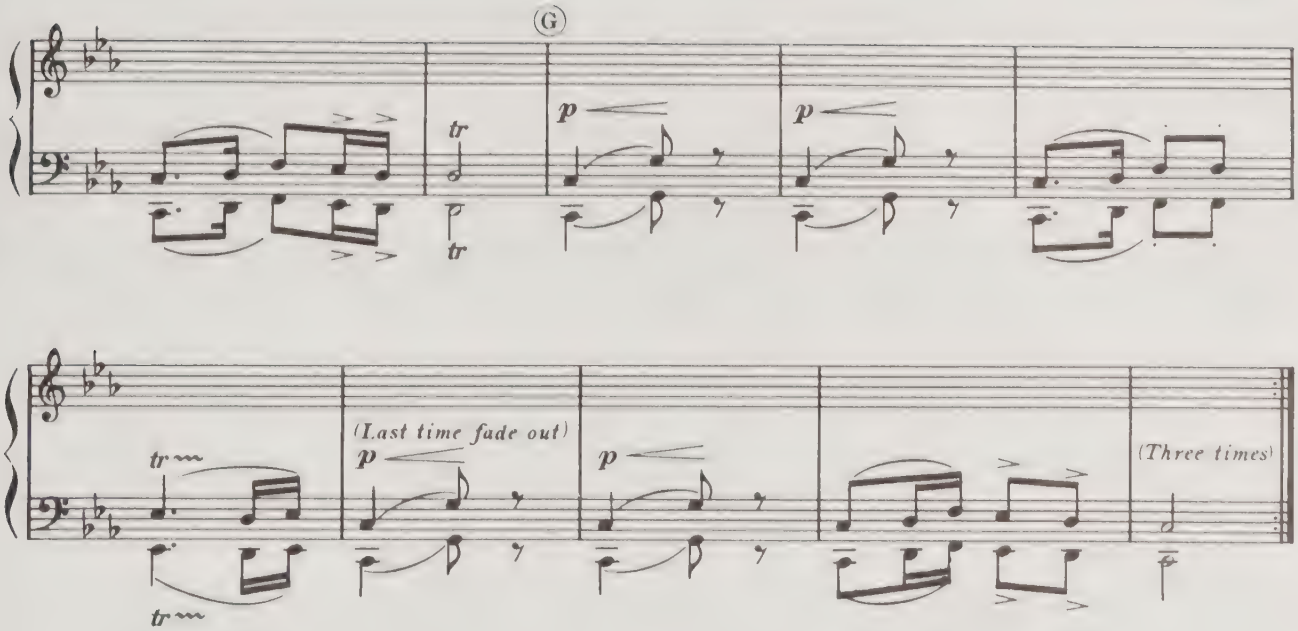


(1st Time: pp — cresc. SPIDER appears, followed by BEAR. SPIDER sees BEAR, displays fear and exits. BEAR follows.)

(2nd Time: ff — poco dim. GONZORGO and RODERIGO sneak on. They look about pantomime congratulations on having lost JANE and ALAN, then when SPIDER reappears briefly, they run off in panic.)

(3rd Time: pp perdendosi. ALAN and JANE enter, JANE limping. They look about, then ALAN helps JANE to the tree and they sit down beneath it.)





Alan *(With arm about JANE)* Don't cry, Jane.

Jane But I'm frightened.

Alan Well, we might as well face it. Our guides have stolen away, and we're lost in the Spider Forest. *(Startled)* Did you hear anything?

Jane No, did you? *(Startled)* But what's that?

Alan *(Uneasily)* Just the wind.

Jane Alan, I can't go any further on this sprained ankle.

Alan Then we'll rest here.

Jane Look, there's a big spider's web.

Alan With a white moth in it.

Jane Poor thing! It's as badly tangled in that web as we are in these woods. Do set it free.

Alan *(Releasing moth)* There it goes, happy to be free again. I wish we could fly away too.

Jane If only we could! Because I can't walk.

Alan Try to sleep a bit, Jane.

Jane I'm much too frightened.

Alan There's nothing to be afraid of. *(Scared)* What's that?

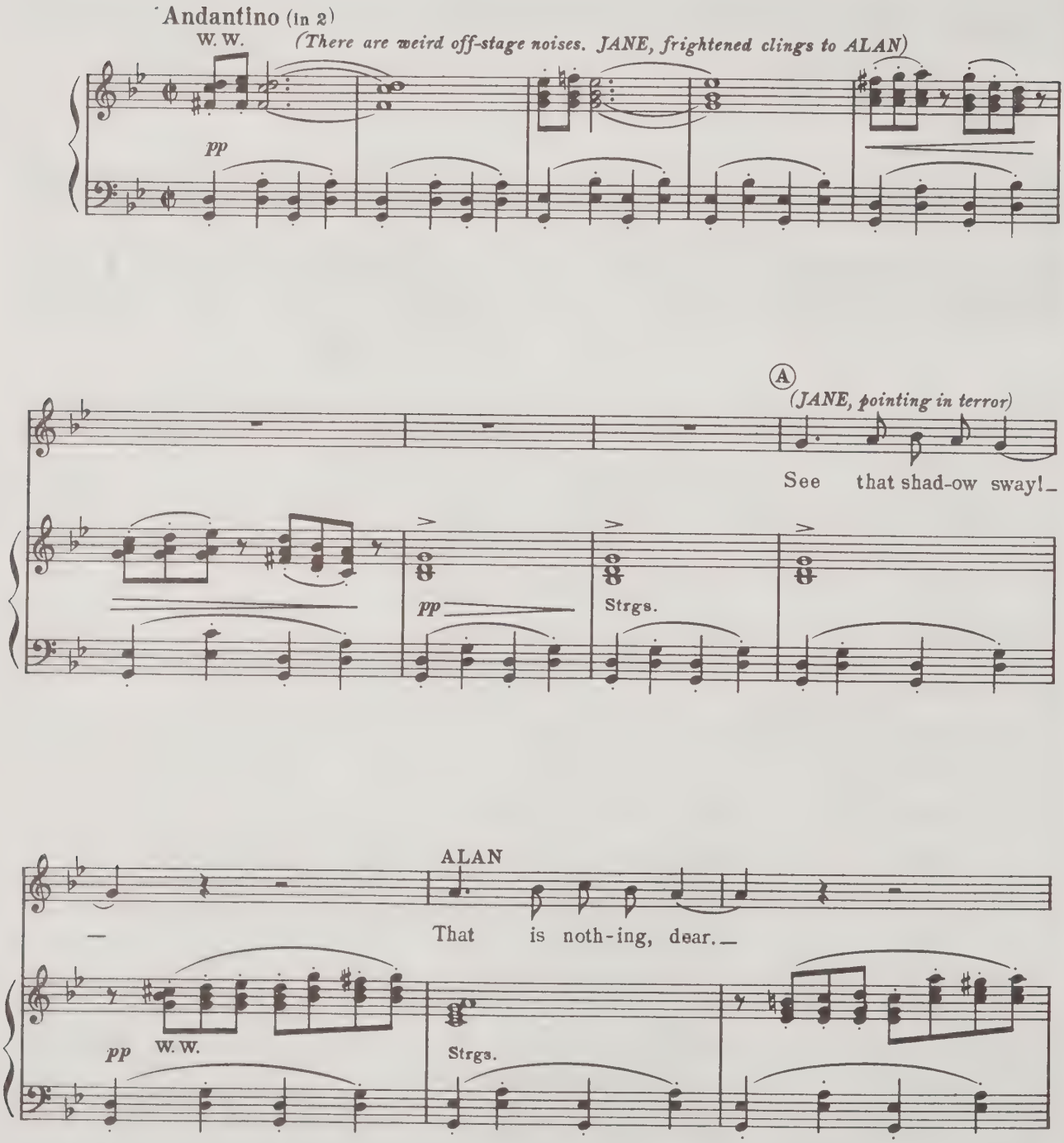
Jane *(Mocking him)* Just the wind.

Alan You go to sleep, Jane. I'll stand watch.

No. 13

GO TO SLEEP, SLUMBER DEEP

Jane, Alan, Fairy Queen and Chorus (off-stage) of Fairies



JANE

You must near me stay!

ALAN

I am watch-ing here.

B

JANE

Hark! the fair-ies call!

Strgs.

ALAN

No, that can-not be.

JANE

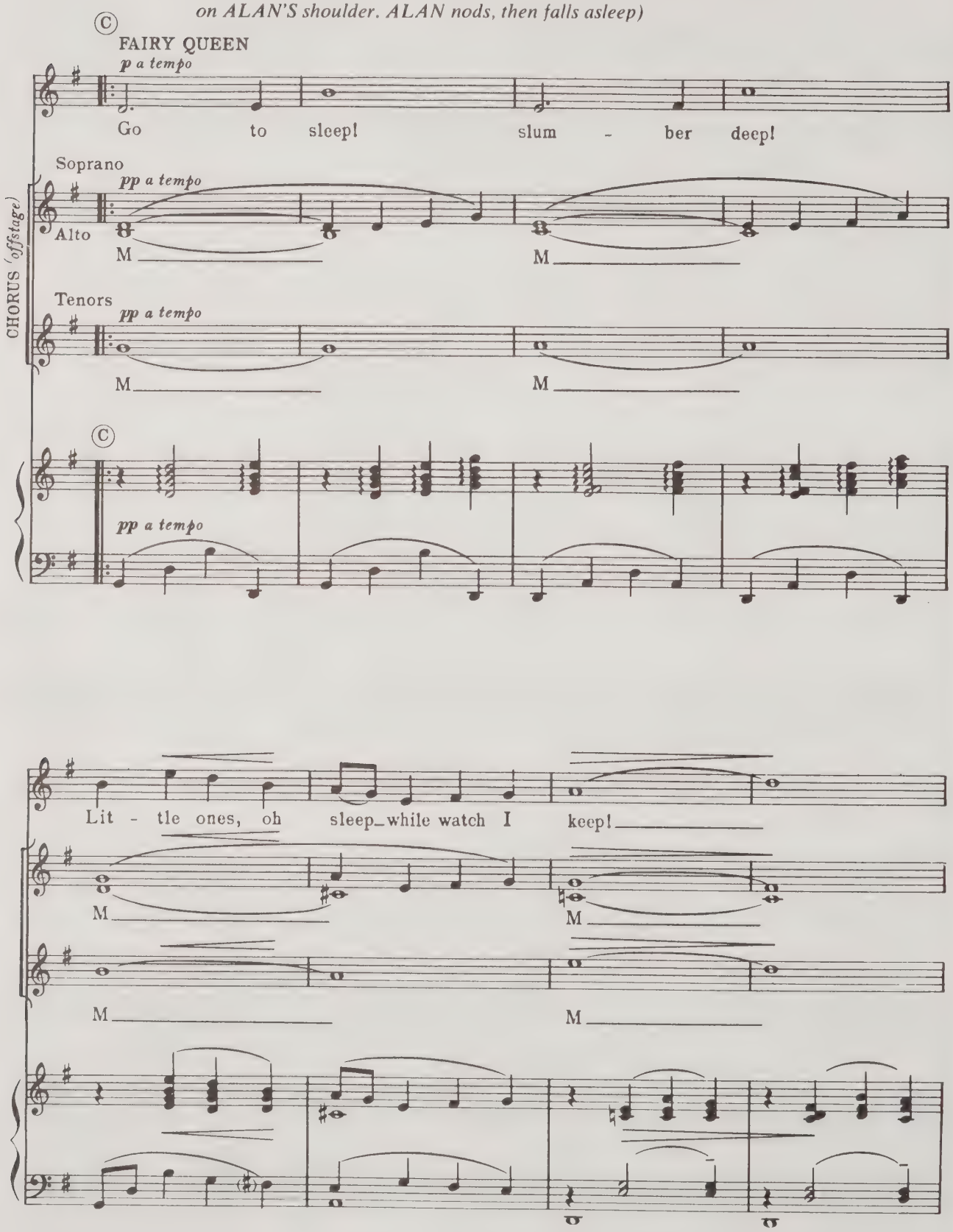
See that o-gre tall!

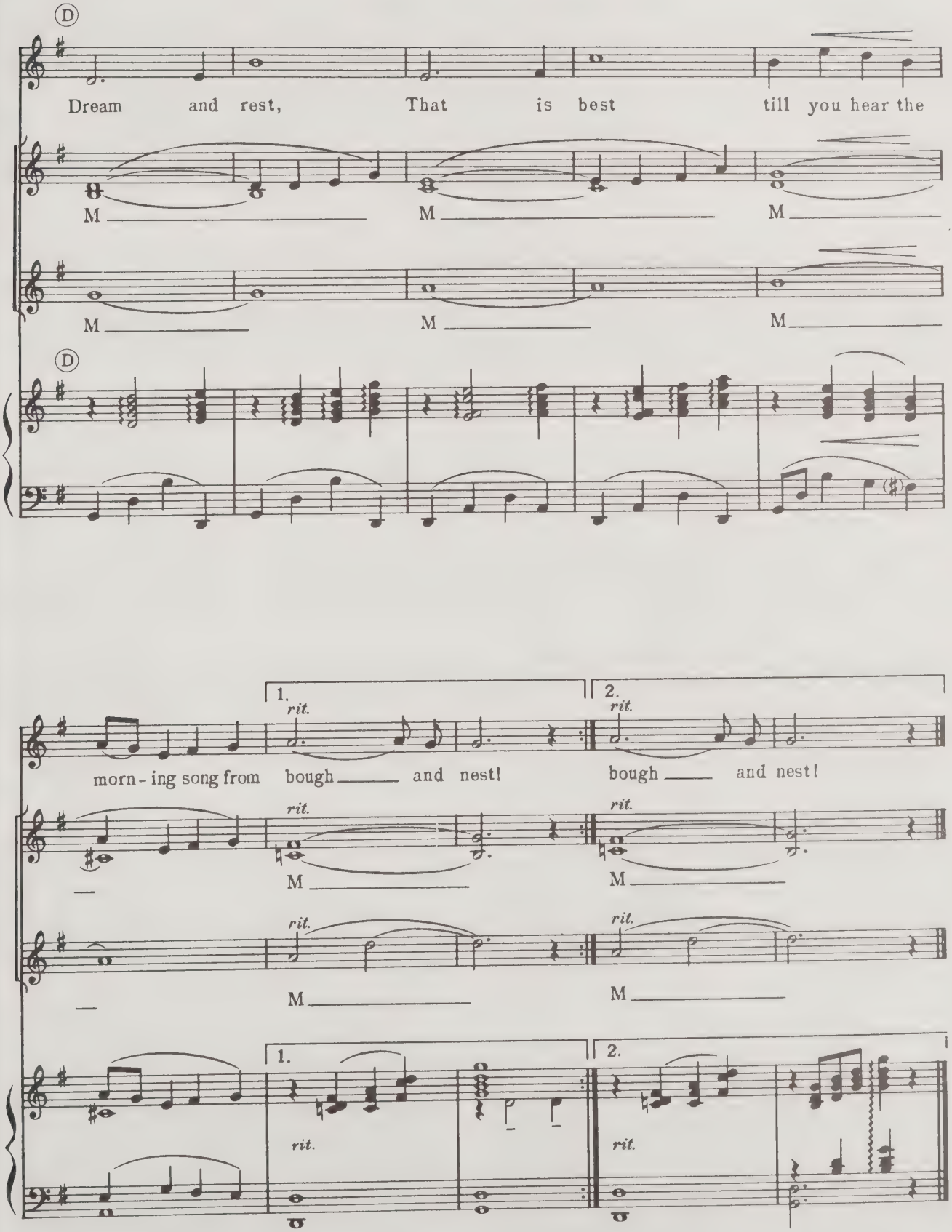
ALAN

(*FAIRY QUEEN enters, R.*)

'Tis a cy-press tree.

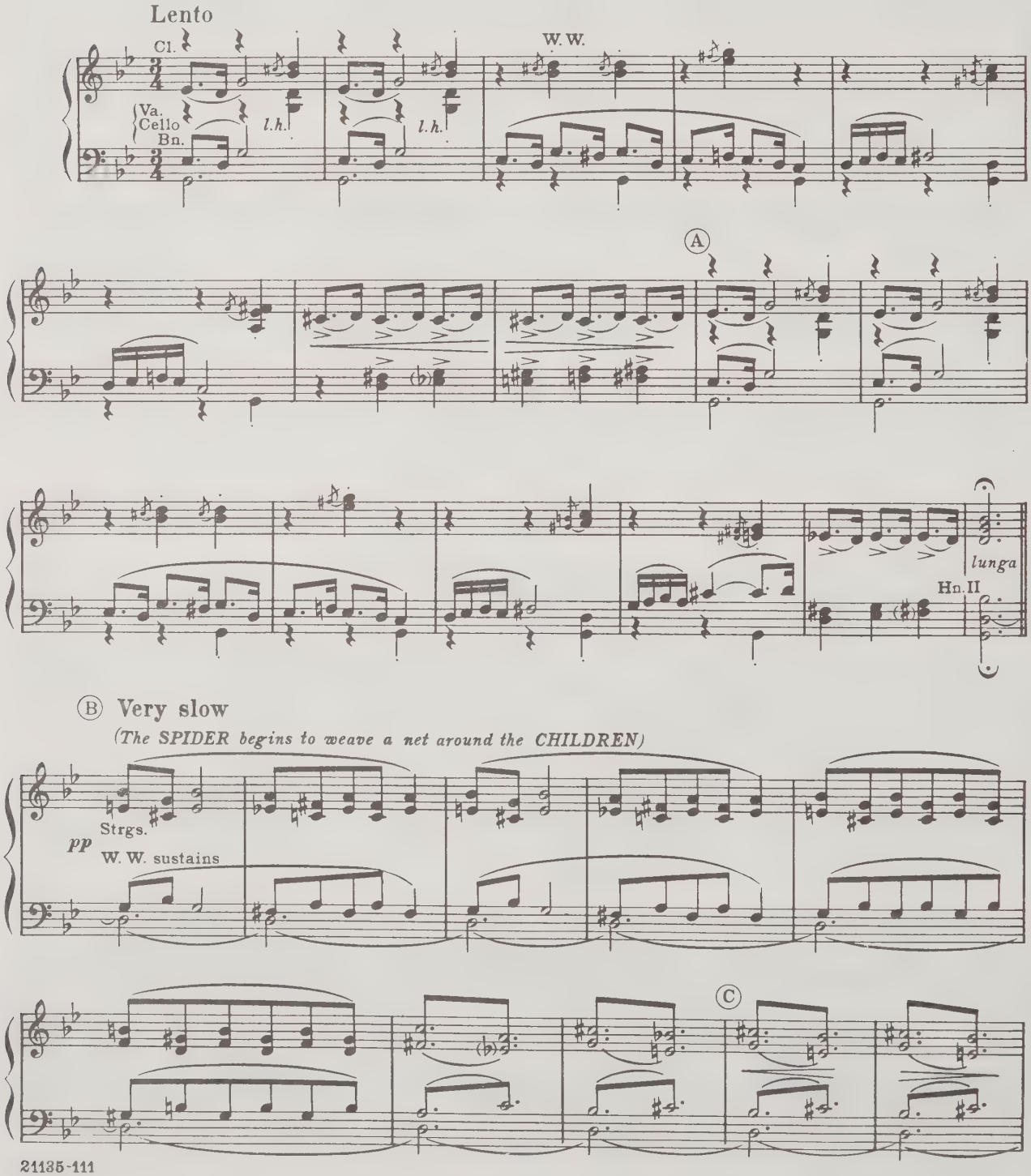
(As the FAIRY QUEEN sings JANE goes to sleep with her head on ALAN'S shoulder. ALAN nods, then falls asleep)




D
Dream and rest, That is best till you hear the
M M M
M M M
D
morn - ing song from bough and nest! bough and nest!
1.
2.
rit.
M M
M M
1.
2.
rit.

No. 14A THE SPIDER'S DEN

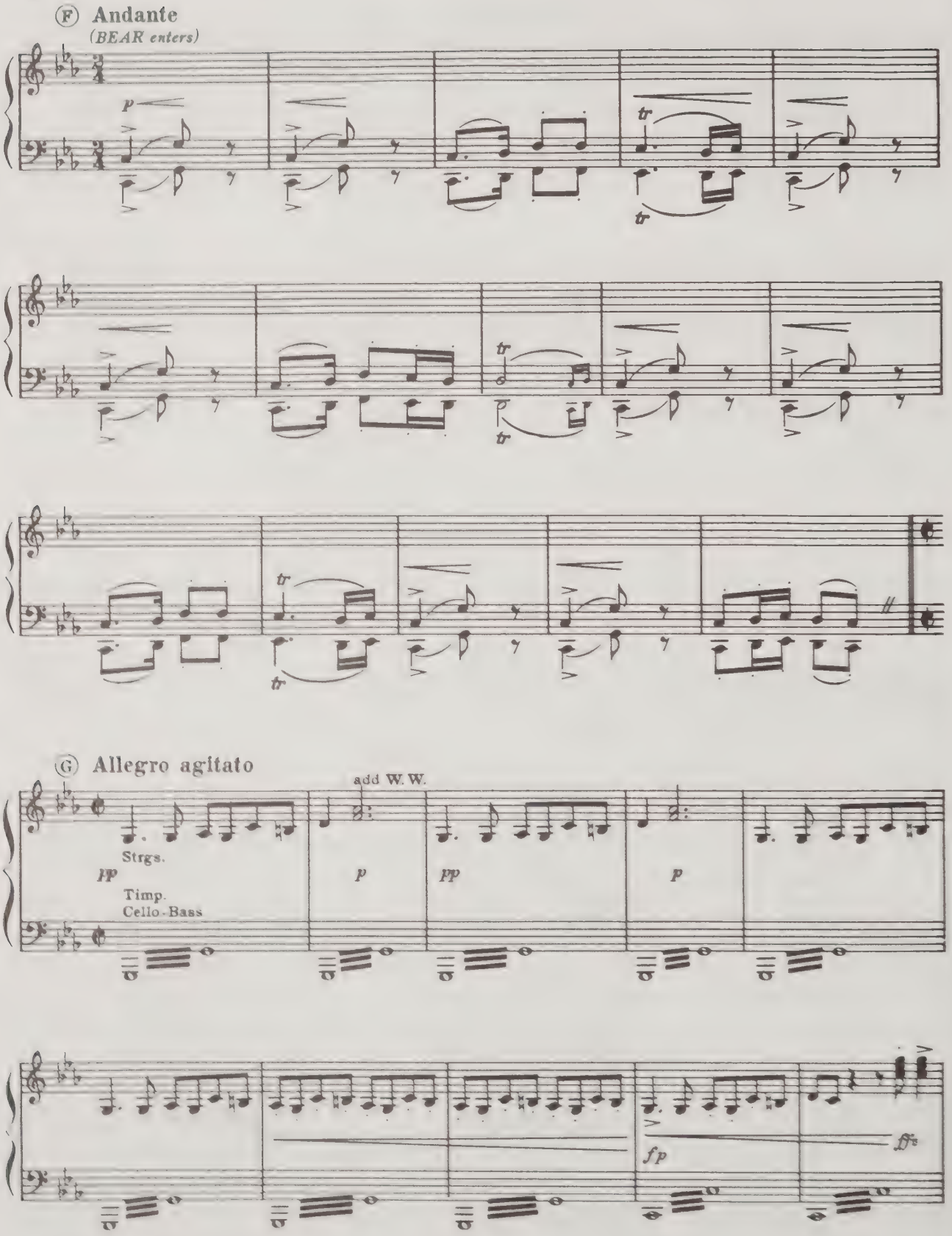
(THE SPIDER enters and weaves a few strands of web around ALAN and JANE. BEAR is waved on and urged to fight SPIDER by FAIRY QUEEN. BEAR rushes SPIDER three times and kills him. FAIRY QUEEN awakens ALAN and JANE by waving wand over them, and pantomimes that they are to follow her to safety)

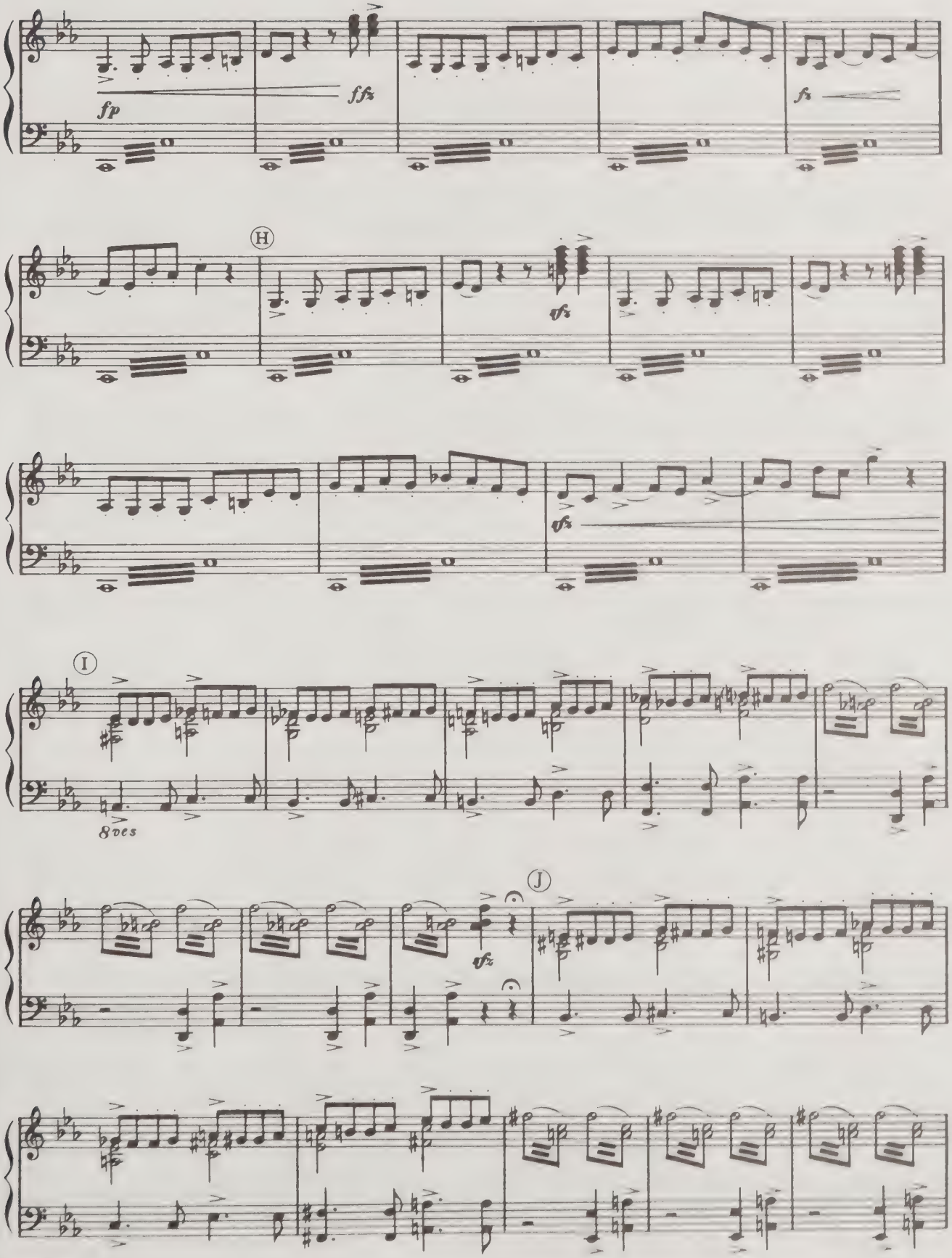


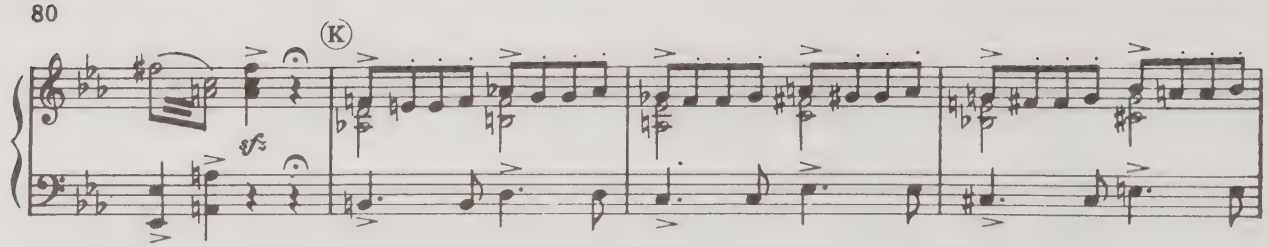
pp (Same slow tempo and very softly)

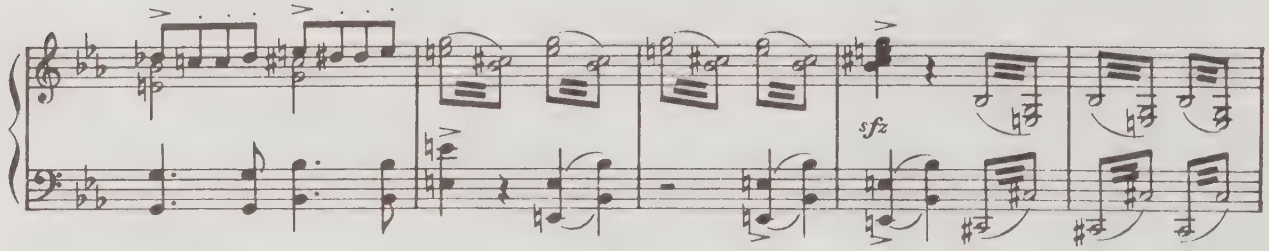
D

E

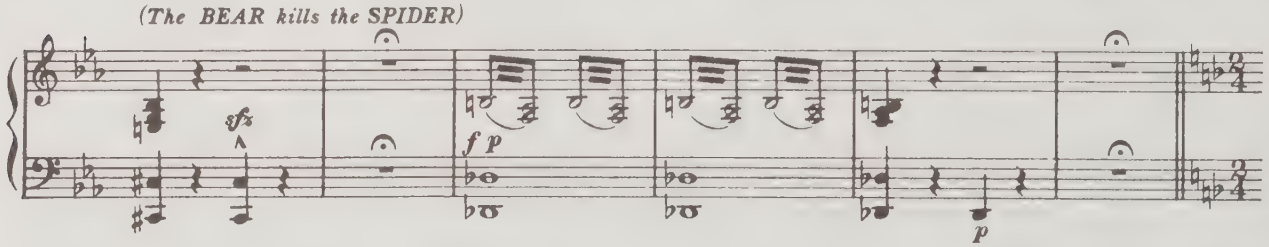

F Andante
(BEAR enters)
p
tr
G Allegro agitato
add W. W.
Strgs.
pp
Timp.
Cello-Bass
p
pp
p
fp
ff


fp
ffz
fz
H
fz
fz
I
8ves
J
fz





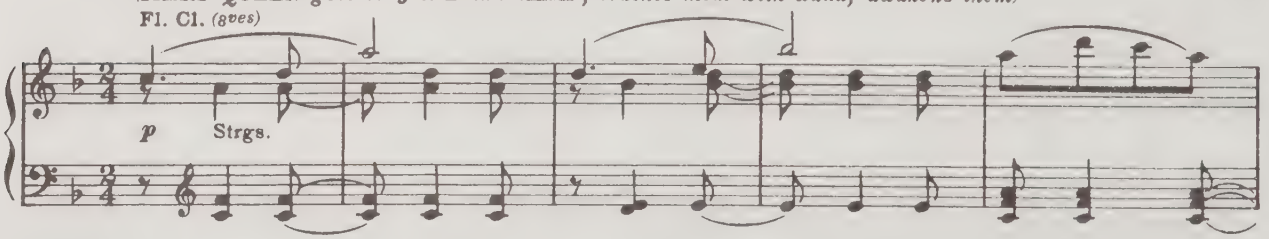
(The BEAR kills the SPIDER)

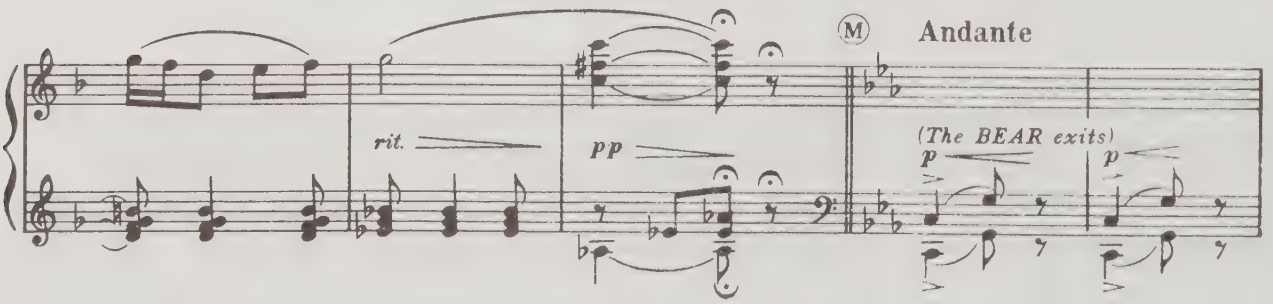


(L) Molto moderato

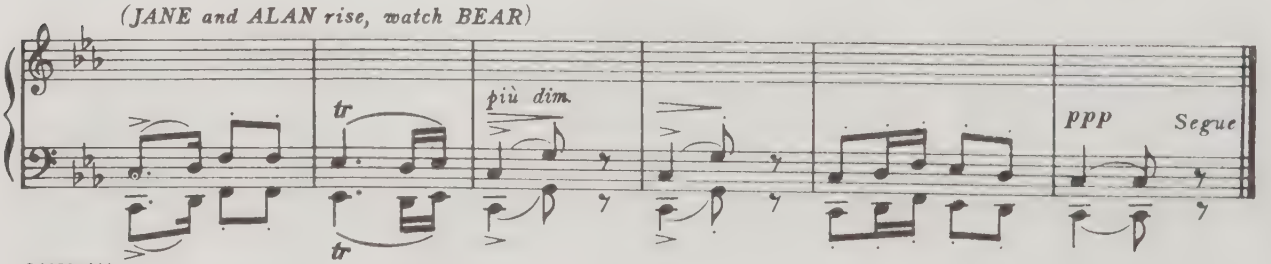
(FAIRY QUEEN goes to JANE and ALAN, touches them with wand, awakens them)

Fl. Cl. (gves)





(JANE and ALAN rise, watch BEAR)



HAND IN HAND

Jane and Alan

JANE and ALAN *(The QUEEN beckons to JANE and ALAN)*

BOTH

Slow

Cl.

p

Fl.

'Mid

pp Strgs.

Hn.

p

Ⓐ Moderato

leaf - y maze — while we have slept, — Kind wood - land fays —

Their watch have kept. — No harm can be - fall, — No

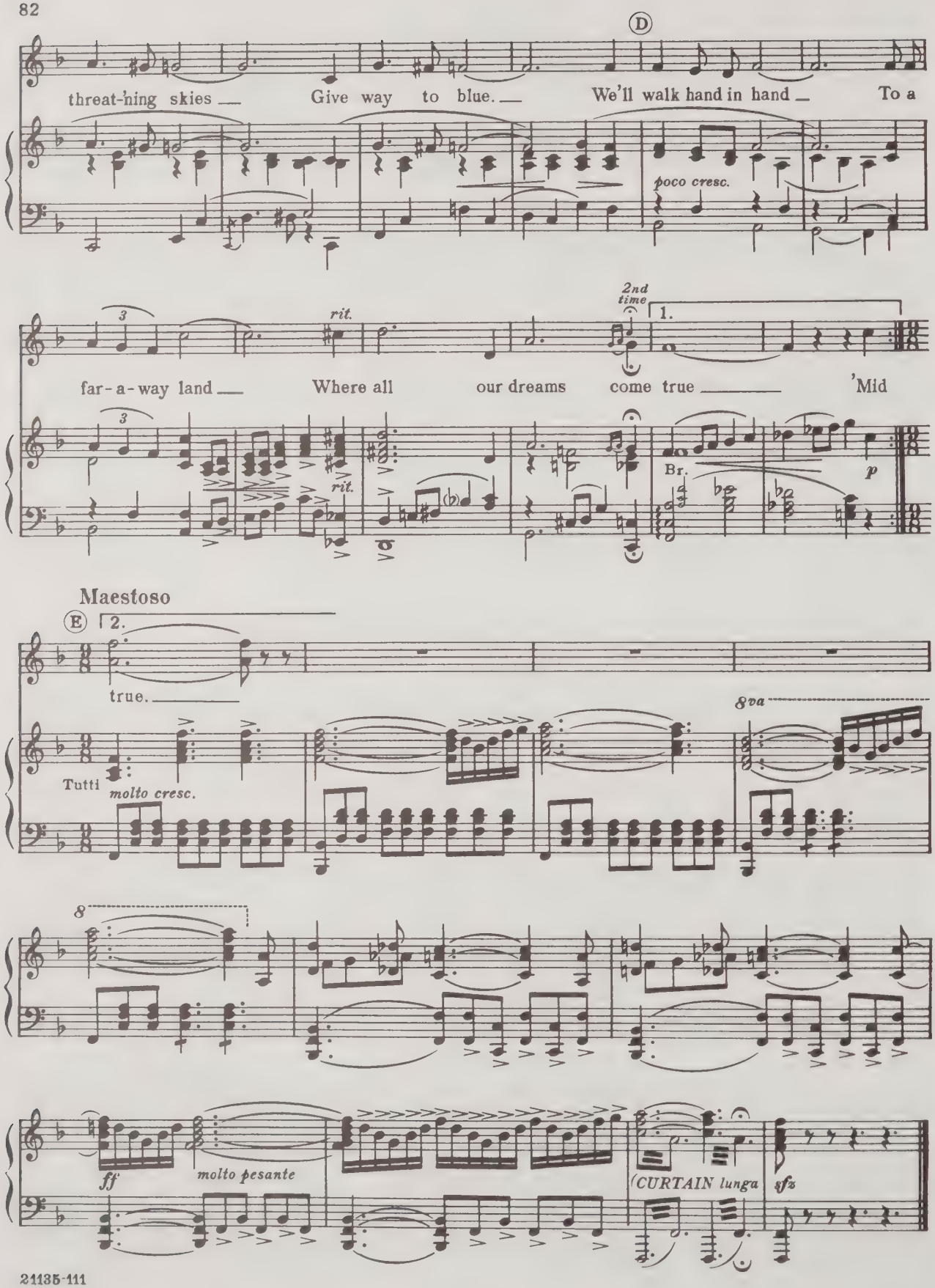
Ⓑ

poco cresc.

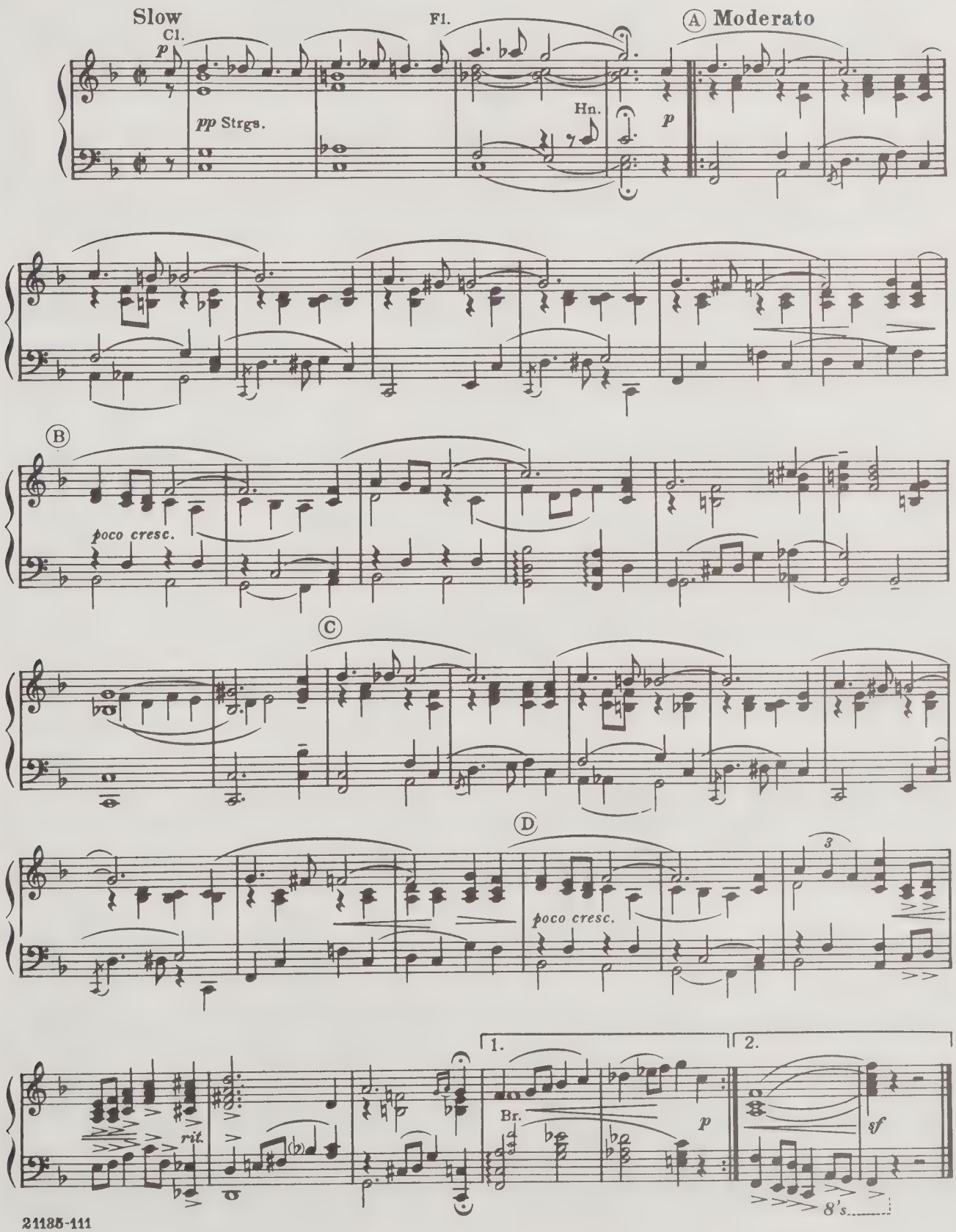
dan-ger ap - pear, — All's well, we've noth-ing to fear. —

Ⓒ

Now dark - ness flies, — The sun breaks through — where


D
threat-ning skies Give way to blue. We'll walk hand in hand To a
poco cresc.
rit.
2nd time
1.
far-a-way land Where all our dreams come true 'Mid
Br.
p
Maestoso
E
2.
true.
Tutti
molto cresc.
8va
8
ff
molto pesante
(CURTAIN lunga
sfz

ENTR'ACTE
(Hand In Hand)



ACT II
SCENE 1

Scene: The Showroom of the Master Toymaker's Workshop in Toyland. Counters, R. & L., with toys on them. Upstage, display cases with toys in them and on top. Tricycles, wagons, scooters, toy autos, etc. on display near counters, leaving large area clear for Chorus movements. Screen, U.R., to conceal French Dolls. Entrance, R., opens on public square of Toyland. Door to workrooms, U.C. Door to Master Toymaker's quarters, L.

No. 16

OPENING CHORUS
"HAIL TO TOYLAND"
Chorus of Toyshop Workers

Lyric and Adaptation by
EDWARD BRADLEY and DON WILSON

Music by
VICTOR HERBERT

Tempo di Valse

Strgs.
W.W.

ff Tutti

mf Br.

cresc.

CHORUS

Soprano
Alto
Tenor
Bass

Hail to Toy - land, joy-ous Toy - land, Where

Hail to Toy - land, joy-ous Toy - land, Where

sfz

fz

Vn.I Fl. Cl.

brillante

child - ren romp and play. Hail to Toy - land, joy-ous

child - ren romp and play. Hail to Toy - land, joy-ous

8va

poco rit

Toy - land, Where laugh - ter re - sounds all the day. Gay - ly

(unis.)

Toy - land, Where laugh - ter re - sounds all the day. Gay - ly

poco rit.

B

a tempo

(unis.)

danc - ing, gay - ly pranc - ing, A hap - py, care - free band,

danc - ing, gay - ly pranc - ing, A hap - py, care - free band,

B

a tempo

8va

sfz

Gay - ly danc - ing, gay - ly pranc - ing, With - in a won - der -

Gay - ly danc - ing, gay - ly pranc - ing, With - in a won - der -

Solo voice

C

mf

f Tutti

land. Oh, Hail joy - ous Toy - land, Hap - py

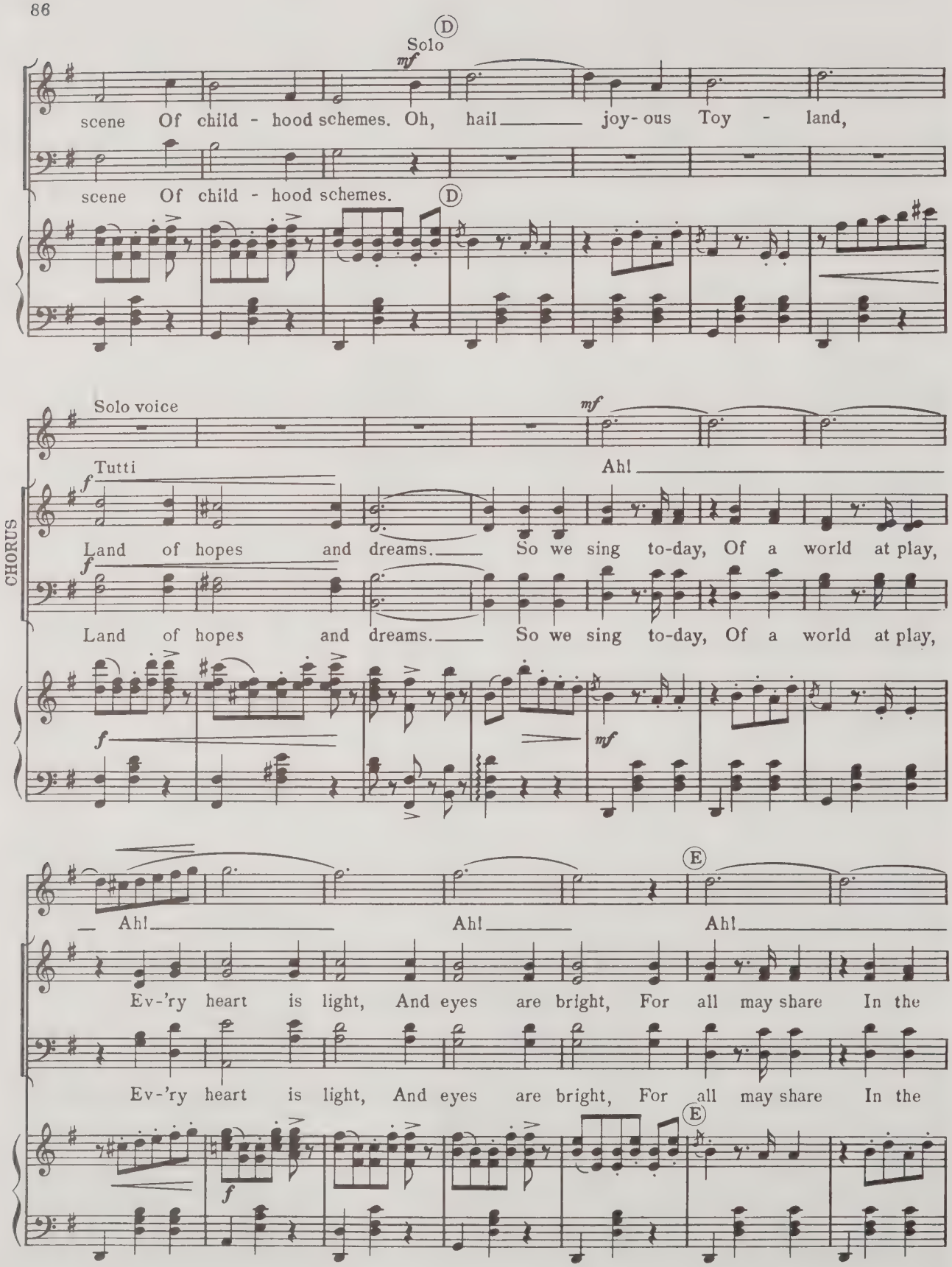
land. Hap - py

C

p

brillante

f


Solo
D
mf
scene Of child - hood schemes. Oh, hail joy- ous Toy - land,
scene Of child - hood schemes.
D
Solo voice
mf
Tutti
Ah!
f
Land of hopes and dreams. So we sing to-day, Of a world at play,
CHORUS
f
Land of hopes and dreams. So we sing to-day, Of a world at play,
f
mf
E
Ah! Ah! Ah!
Ev-'ry heart is light, And eyes are bright, For all may share In the
Ev-'ry heart is light, And eyes are bright, For all may share In the
E
f

D. S. al

Ah! Ah! Hail to

D. S. al

pleas - ures rare, Where joy is our sov-'reign so fair. Hail to

D. S. al

pleas - ures rare, Where joy is our sov-'reign so fair. Hail to

D. S. al

F Solo Group

G mp cresc.

Ah!

Soprano

Alto. land.

Ten.

Bass. land.

mp

Hail to thee joy - ous

mp

Hail to thee joy - ous

F fz

G 8va ad lib.

mp cresc.

ff mp ff

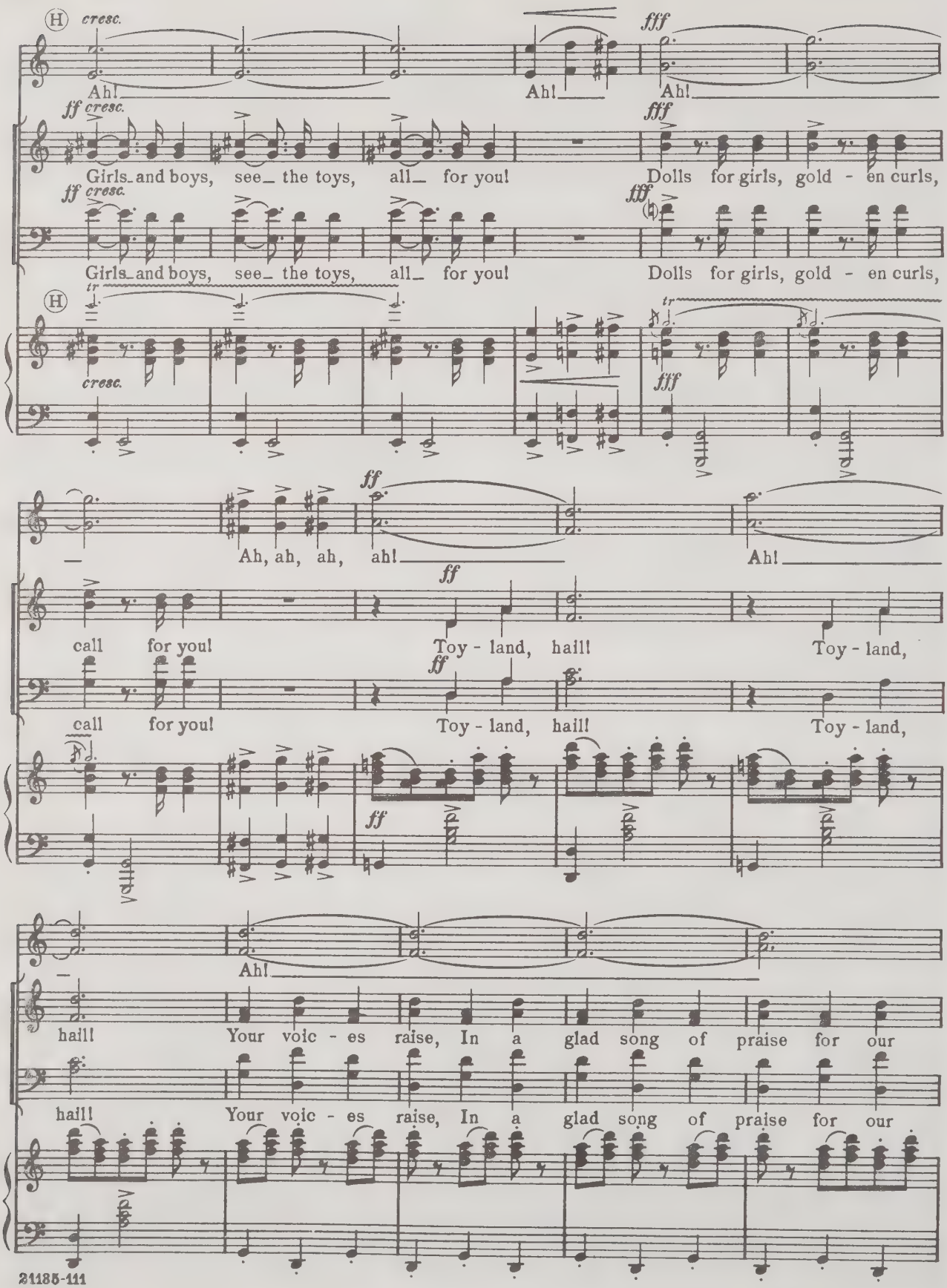
Hail to thee! Ah! Hail to thee!

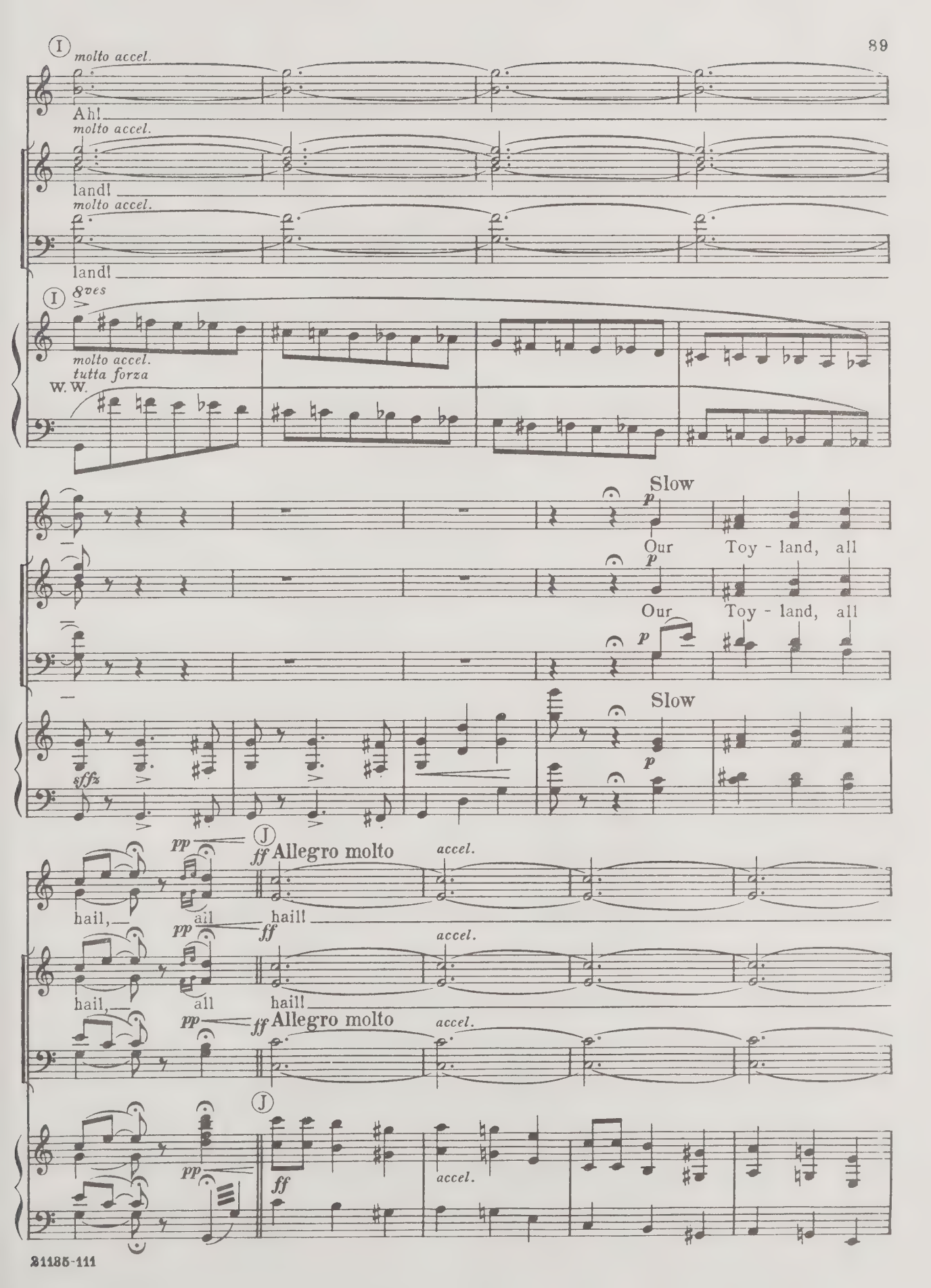
Toy - land, Hail to thee joy - ous Toy - land,

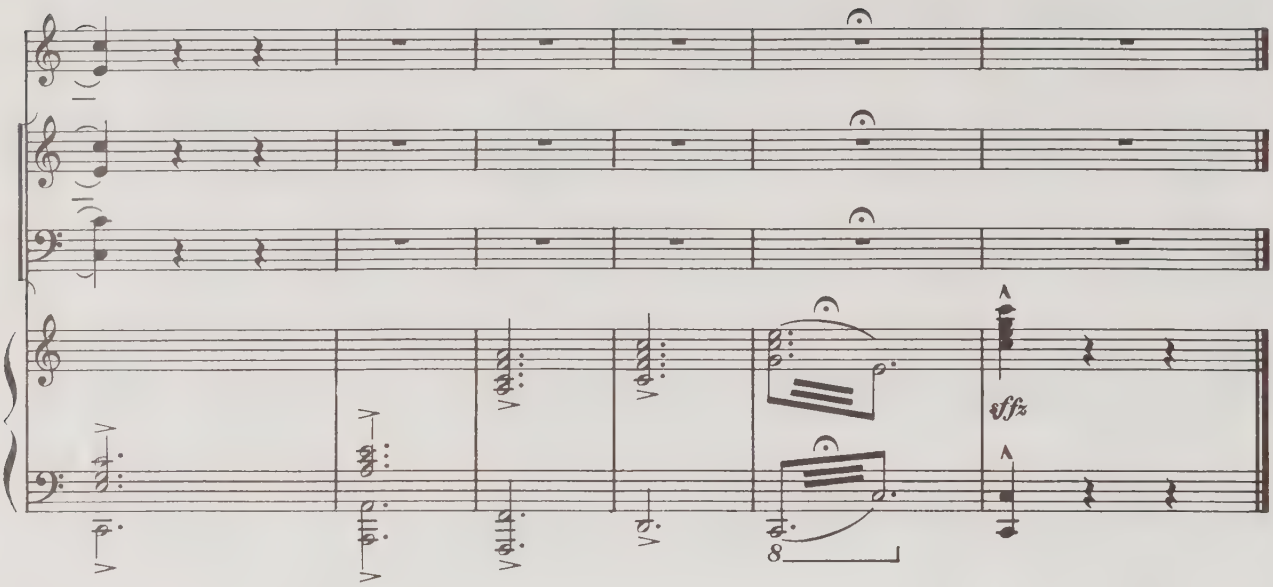
Toy - land, Hail to thee joy - ous Toy - land,

Fl. tr

ff mp ff


H
cresc.
fff
Ah!
Ah!
Ah!
ff cresc.
fff
Girls and boys, see the toys, all for you!
Dolls for girls, gold - en curls,
ff cresc.
fff
Girls and boys, see the toys, all for you!
Dolls for girls, gold - en curls,
H
tr
cresc.
tr
fff
ff
Ah, ah, ah, ah!
Ah!
call for you!
Toy - land, hail!
Toy - land,
ff
call for you!
Toy - land, hail!
Toy - land,
ff
Ah!
hail!
Your voic - es raise, In a glad song of praise for our
hail!
Your voic - es raise, In a glad song of praise for our


I
molto accel.
Ah!
molto accel.
land!
molto accel.
land!
I
8ves
molto accel.
tutta forza
W. W.
Slow
p
Our Toy - land, all
p
Our Toy - land, all
p
sffz
Slow
p
J
pp
ff
Allegro molto
accel.
hail,
all
hail!
pp
ff
accel.
hail,
all
hail!
pp
ff
Allegro molto
accel.
J
pp
ff
accel.



(CHORUS exits, L. & R., on No. 16. WIDOW, HILDA and BARNABY enter, R.)

Hilda *(Looking about)* So this is Toyland! What a wonderful, wonderful place!

Barnaby What a waste of money. All of these gewgaws just to make some little brats happy.

Widow Let's not fool away our time. I'm sure Mary is here. We've got to find her.

Hilda Such beautiful toys!

Widow And that Tom! Wait till I get my hands on him!

Barnaby *(Sentimentally)* This is indeed a romantic quest. I feel like a knight in the days of old.

Hilda When knighthood was in flower you would have been a thistle gone to seed.

Widow I sent ahead for an appointment with the Inspector of the Toyland Detective Department.

Barnaby Surely he will know where to seek my bride.

Hilda Who is this detective we are to meet here?

Widow Inspector Marmaduke, the eagle eye!

Marmaduke *(Enters, R. He bleats like a lamb when saying his name)* You have sent for Marmaduke. And Marmaduke is here.

Hilda The eagle eye! He looks more like an ostrich plume.

Widow We want you to find my daughter, Contrary Mary, who is here in Toyland.

Marmaduke Marmaduke never fails.

Barnaby Then you think you can run her down?

Marmaduke Sir! Marmaduke never runs a lady down.

Widow You must find her. She was the apple of my eye.

Barnaby Those lips like cherries, and those cheeks like peaches!

Marmaduke *(Writing in notebook)* Wanted—girl with face like fruit salad. Am I to take her dead or alive?

Barnaby She's to be my wife, you know.

Marmaduke *Your* wife? The girl has my deep sympathy. Is she aware of this fate worse than death?

Widow She is.

Marmaduke Then we'll begin by dragging the river.

Widow We'll go along and help. Come, Barnaby.

(WIDOW, BARNABY and MARMADUKE exit, R. TOM, dressed as Town Crier, and MARY enter, U.C.)

Hilda *(Looking after MARMADUKE)* That ostrich couldn't find the Sahara Desert if he was in the middle of it.

Tom *(Ringing bell)* Hear ye! Hear ye!

Hilda Oh! Tom, you frightened me. And Mary!

Mary *(Embracing HILDA)* Whatever are you doing in Toyland?

Hilda Your Ma and Barnaby are looking for you, so they can force you to marry the old man.

Mary A lot of good it will do them. I'll hide in the Toyshop.

Hilda In the Toyshop?

Mary *(Curtsying)* I am Mlle. Elisette, designer of dolls' clothes for the Master Toymaker.

Tom And I've been appointed Toyland Town Crier.

Hilda Well, your Ma's awful mad at both of you, and she's hired a real detective to find Mary.

Mary A detective!

Tom I'll throw him off the trail, Mary, while you hide here in the Toyshop.

Mary Come on, Hilda. I want to show you the doll factory.

(HILDA, TOM and MARY exit, U.C. The PIPER CHILDREN come running on, R., followed by GRUMIO and the MASTER TOYMAKER. The CHILDREN squeal with delight when they see the toys, and select the ones they like best)

Toymaker Help yourselves, children. Help yourselves.

Boy Blue You mean we can have anything we want?

Toymaker Anything your hearts desire.

(CHILDREN select gifts, talking among themselves and showing toys)

Grumio May I go now, Master?

Toymaker Grumio, first call Mlle. Elisette. I wish to talk to her.

(GRUMIO exits, U.C.)

Toymaker Have you children seen the soda water fountain?

Children No!

Toymaker Or the Lollypop Tree, or the Laughing Water Well, or the Maple Syrup Lake?

Children No!

Toymaker Well, you must see them all. And when you grow up you'll often think what a wonderful place Toyland is. And perhaps you'll wish you could come back again.

Master Toymaker and Chorus

Very slowly and dreamily

A

When you've grown up, my dears And

mf *p*

are as old as I You'll oft - en pon - der on the years That

poco animato

roll so swift - ly by, my dears, that roll so swift - ly by, And

B TOYMAKER

of the man - y lands You will have jour - neyed through You'll

CHORUS

Sop. *ppp*

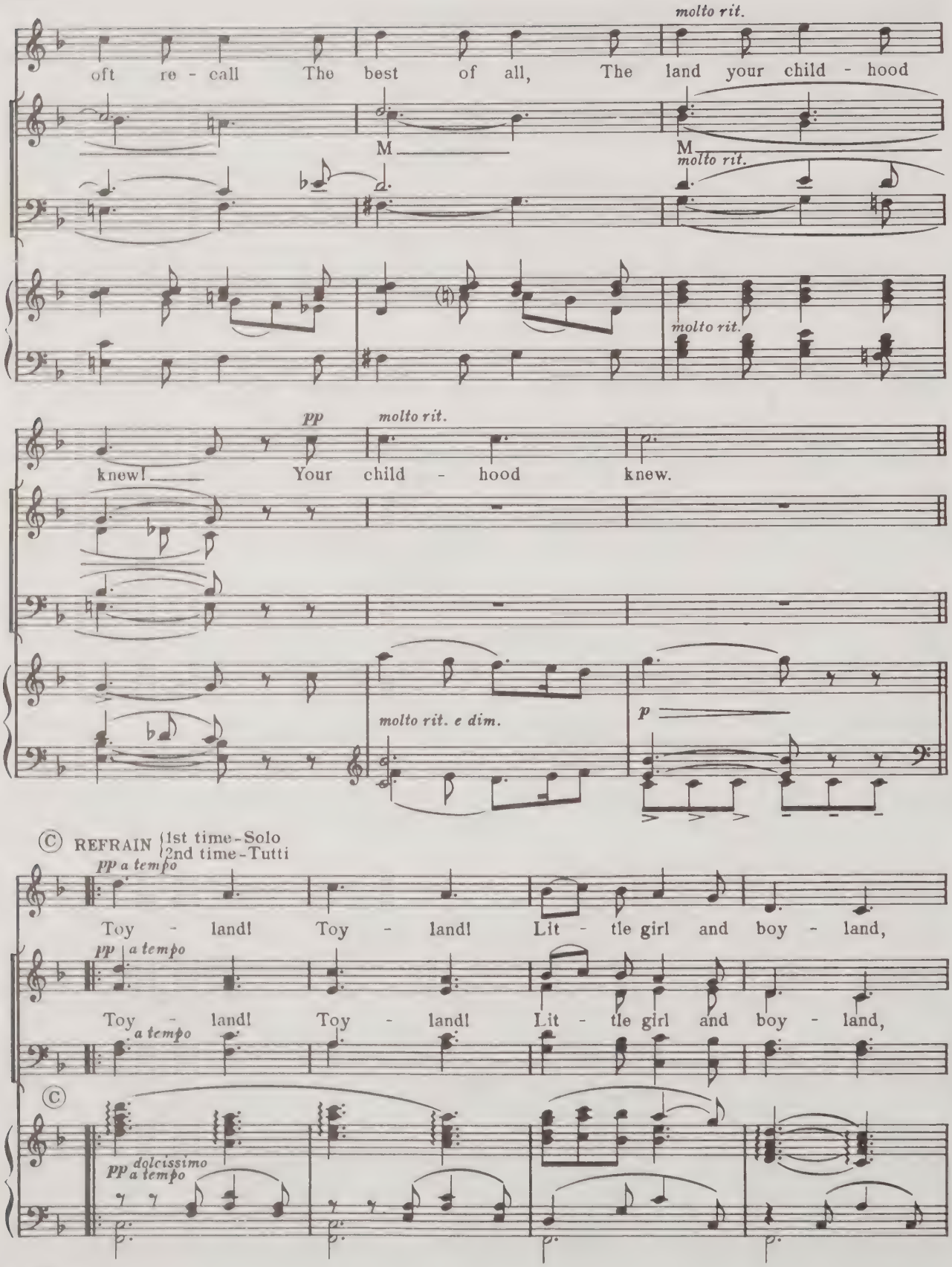
Alto M M M

Tenor *ppp*

Bass

B

p poco animato e cresc.


molto rit.
oft re - call The best of all, The land your child - hood
M
M
molto rit.
molto rit.
pp
molto rit.
knew! Your child - hood knew.
molto rit. e dim.
p
Ⓒ REFRAIN 1st time-Solo 2nd time-Tutti
pp a tempo
Toy - land! Toy - land! Lit - tle girl and boy - land,
pp a tempo
Toy - land! Toy - land! Lit - tle girl and boy - land,
a tempo
Ⓒ
pp dolcissimo a tempo

While you dwell with - in it ___ You are ev - er hap - py then.

then.

While you dwell with - in it ___ You are ev - er hap - py then, so hap - py,

then.

(D)

Child - hood's Toy - land, Mys - tic mer - ry Toy - land!

Child - hood's Toy - land, Mys - tic mer - ry Toy - land!

(D)

rit.

Once you pass its bor-ders, you can ne'er_ re-turn a - gain.

1.

rit.

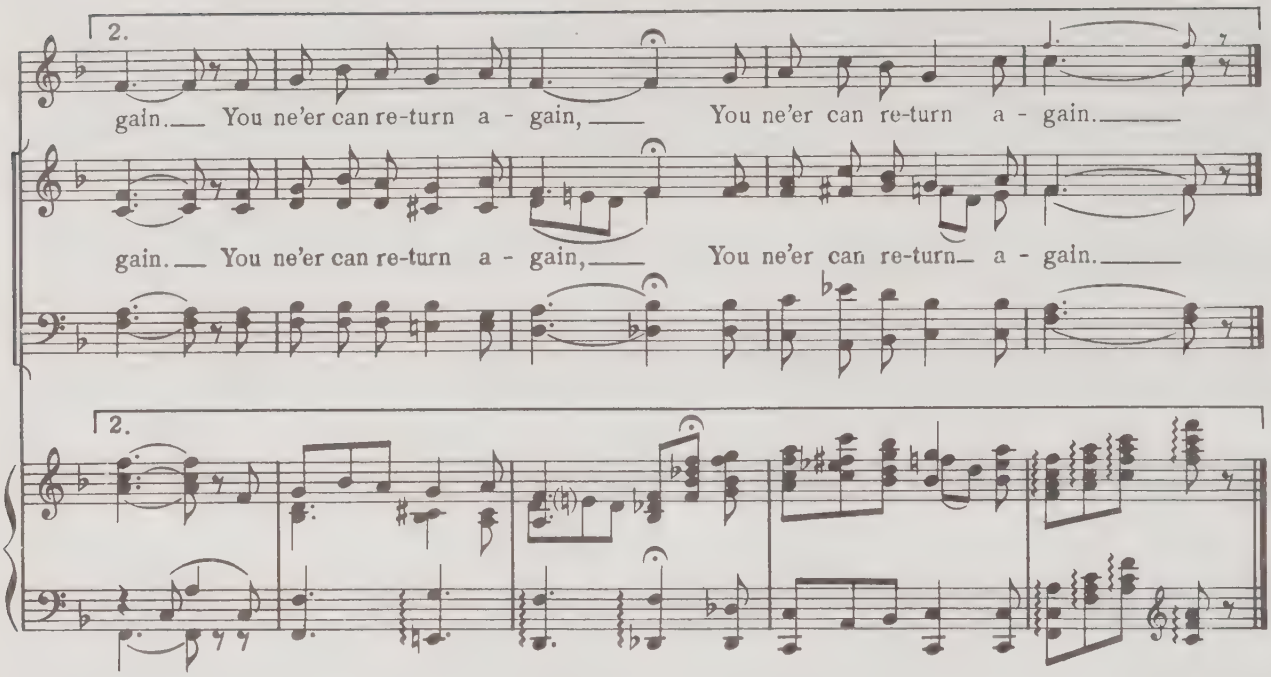
Once you pass its bor-ders, you can ne'er_ re-turn_ a - gain.

rit.

rit.

rit.

1.



Sallie Waters How can we thank you for these wonderful gifts?

Toymaker Your happy faces are all the thanks I want. And these toys are really nothing.

Children Nothing?

Toymaker I have a much nicer gift, for all the children in the world.

Red Riding Hood What is it?

Toymaker It's a secret. But soon you'll find out, and I'm sure you'll think it's the best present of all. *(GRUMIO and MARY enter, U.C.)* Grumio, take these children and show them the sights of Toyland.

Grumio Come on, kids. We'll start with the Soda Water Fountain.

(PIPER CHILDREN skip out R. with GRUMIO, chattering happily)

Mary You asked to see me, Master Toymaker?

Toymaker Mlle. Elisette, I wanted to tell you how pleased I am with your work here.

Mary Thank you.

Toymaker But you're working much too hard. I want you to take a vacation . . .

Mary Vacation! Oh, no, sir. Not now. In fact, I'd like your permission to live right here in the Toyshop until my new designs are completed.

Toymaker That's a strange request. I'll have Grumio make you comfortable. But if you change your mind . . .

Mary Oh, I won't, sir. And thank you.

(MARY exits, U.C. JANE and ALAN enter, R.)

Jane }
Alan } Hello, Master Toymaker.

Toymaker Welcome, my young friends. I've been thinking over the story you told me about your Uncle Barnaby and the Fairy Queen and the Spider Forest.

Jane *(Shudders)* We were lucky to get out of the Spider Forest.

Toymaker You may not be so lucky next time. You must stay here with me while we investigate.

Alan But we've got to go home and claim our inheritance.

Jane Or Uncle Barnaby will steal it.

Toymaker I'll take care of Uncle Barnaby. And don't try to leave Toyland without my permission. You may find it difficult.

Alan As you say, sir.

Toymaker Now come with me and tell your story to Inspector Marmaduke of the Toyland Detectives.

(JANE, ALAN and TOYMAKER exit, L. WIDOW PIPER, BARNABY and PIPER CHILDREN enter, R.)

Widow *(Has BOY BLUE by the arm)* So this is the way you help your mother, is it?

Barnaby *(Has JILL by the ear)* And you! Running around like a tourist instead of looking for Mary!

Jill *(Pulling away)* Let go of me!

Widow Now I want everyone to help find Mary!

Children Yes, Mama!

Widow No playing with toys.

Children No, Mama!

Widow No running about the streets.

Children No, Mama!

Widow Now, obey your mother.

Children No, Mama!

Widow What's that?

Children Yes, Mama!

Barnaby That Detective Marmaduke is worthless.

Widow Why, I thought he was rather nice.

Barnaby So you think of every man that smiles at you, my dear.

Widow Well, let's get started. Up one street and down another, until we find that girl.

Children Yes, Mama!

(WIDOW PIPER, BARNABY and PIPER CHILDREN, except JILL, exit R. JILL hides until the others are gone, then wanders about among toys. She picks up a doll, which says "Mama!" She pats a bear, which says "Woof!" She opens a music box which plays a little tune. Then she peeks behind the screen, R. Excitedly, she pushes the screen to one side, revealing FOUR FRENCH DOLLS)

JUST A TOY

Jill, French Dolls and Toys

Lyric and Adaptation by
EDWARD BRADLEY and DON WILSON

Music by
VICTOR HERBERT

(JILL walks around, looking at Toys)

Molto rubato

p

Fl.

(She touches toy bear; he growls at her. She backs away)

sfz

Moderato

(A)

(She lifts lid of music box and it plays)

p

8va

8va

rit.

(B) Allegro

(The music box runs down)

8va

(JILL closes music box, pushes aside screen, discovers DOLLS)

loco

Ob.

Bn.

© Tempo di Valse, rubato

JILL
(Spoken)

(They all come D. C.)

(Oh, how beautifull) Aren't they gay, aren't they sweet? Dain-ty dolls so pe-tite! So

p colla voce

gay, so sweet! And those gowns, they must

DOLLS

sweet!

All so gay and so sweet, gay and sweet.

cresc.

be from a shop in Pa-ree, A-larm-ing-ly, charm-ing-ly

ten.

pp

All so charm-ing-ly

ten.

win - some! Fair Clau-dette, Ber-na-dette, Shy Su-zette, An-toi-nette, Al - lure,

win - some! All al-

cresc.

— de - mure. With your cheeks like the rose, Spark-ling eyes, turned up

de - mure.

lure, so de - mure, so de - mure. M Oo

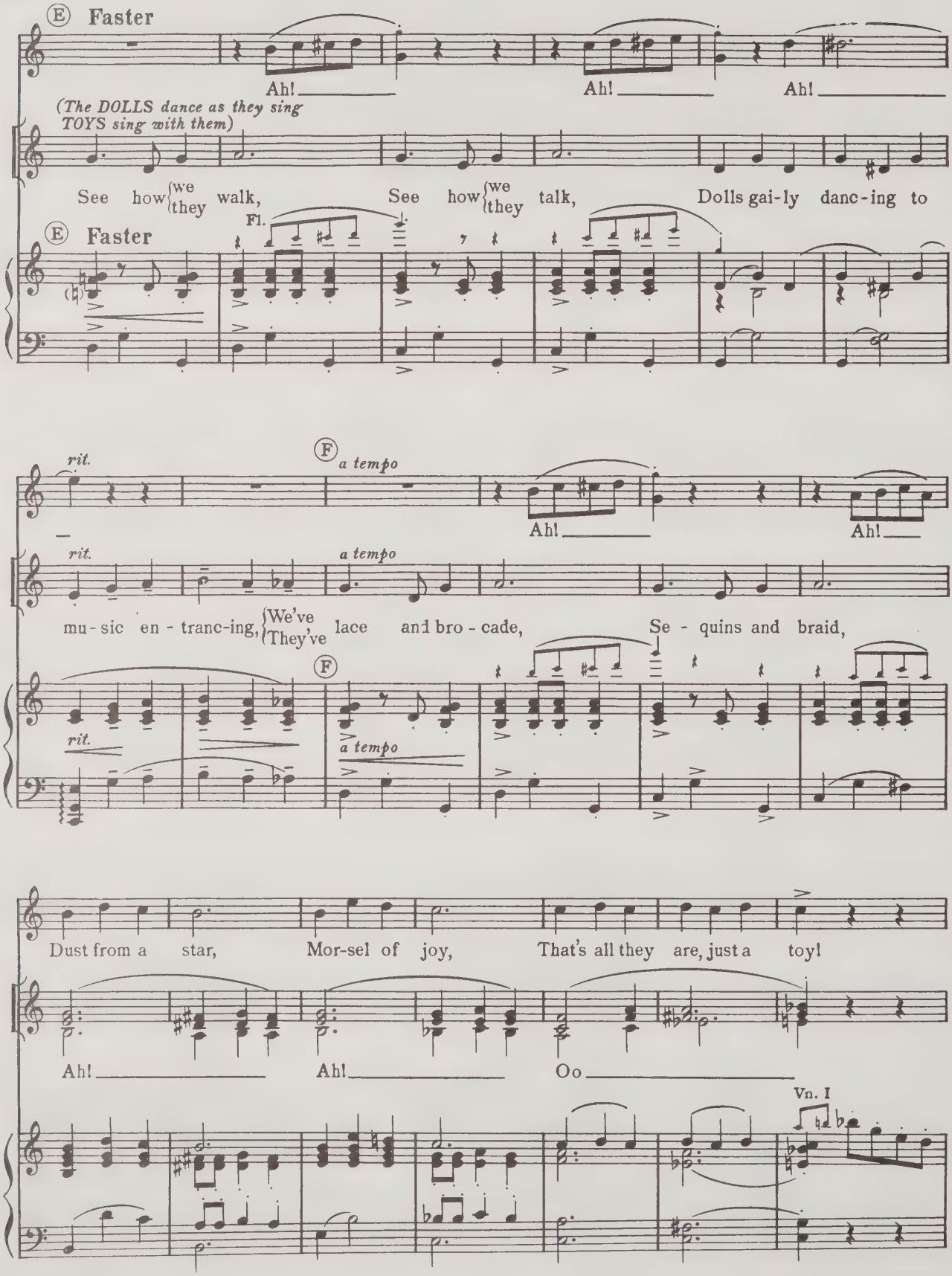
cresc.

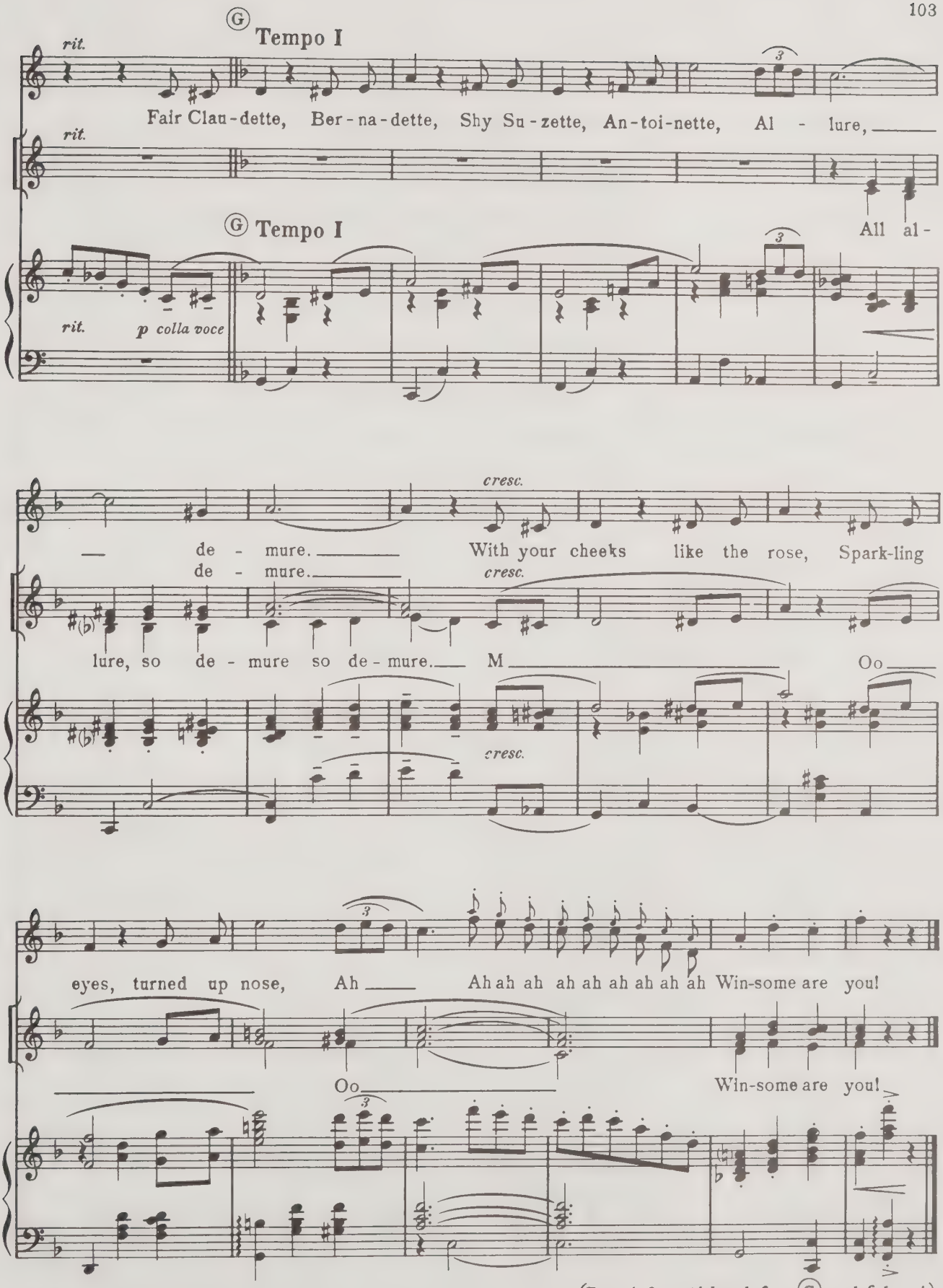
nose, Ah Ah ah ah ah ah ah ah ah ah Win-some are you!

accel.

— Oo Oo

accel.


E Faster
Ah! Ah! Ah!
(The DOLLS dance as they sing TOYS sing with them)
See how {we / they} walk, See how {we / they} talk, Dolls gai-ly danc-ing to
Fl.
E Faster
rit.
F a tempo
Ah! Ah!
rit.
a tempo
mu-sic en-tranc-ing, {We've / They've} lace and bro-cade, Se-quins and braid,
F
rit.
a tempo
Dust from a star, Mor-sel of joy, That's all they are, just a toy!
Ah! Ah! Oo
Vn. I



(Repeat from pickup before Ⓖ and fade out)

(JILL and FRENCH DOLLS exit. JANE and ALAN enter, L.)

Jane Alan, we'll never find Tom in Toyland.

Alan It's a big place. Let's look again.

Jane It's no use. We might as well go home.

Alan The Master Toymaker won't let us.

Jane There's a ship loaded with toys ready to sail this afternoon. If we got aboard dressed as toys...

Alan As toys?

Jane You as a toy soldier, I as a drum majorette.

Alan We'd surely be discovered.

Jane There is a company of soldiers in the workshop. *(Points U.C.)* We'll borrow uniforms and steal on board.

Alan It's a crazy scheme. But it might work.

Jane There's someone coming. Hurry!

(JANE and ALAN exit, U.C. MARMADUKE, GONZORGO and RODERIGO enter, R.)

Gonzorgo Inspector Marmaduke, if it takes a thief to catch a thief I'm your man.

Marmaduke What do you want?

Gonzorgo I would fill a vacancy. In fact, two vacancies. I haven't eaten for a week.

Roderigo How about me?

Gonzorgo You eat at the second table—next week.

Marmaduke Find a girl named Contrary Mary and you will never have to work again.

Gonzorgo Are you trying to make a detective out of me already? We'll find this Contrary Mary.

Roderigo I'll cover the Gingerbread Meadow, the Soda Water Fountain, the Sugar Plum Forest and the Gum Drop Orchard.

Gonzorgo And what does that leave me?

Marmaduke The gas works and the glue factory.

Gonzorgo I'm on the scent already.

Marmaduke And where do you two gentlemen live?

Gonzorgo We have engaged a suite of benches in the park.

Roderigo You can write us there in care of the squirrels.

(MARY enters, U.C. and goes to counter, R., where she puts jacket on a huge panda doll)

Marmaduke When you find this Contrary Mary bring her to me and you shall be suitably rewarded.

(MARY starts, then turns away)

Gonzorgo No chicken farm stock, now.

We like that common old, dirty old money.

(GONZORGO and RODERIGO exit, R.)

Marmaduke Young lady, do you know a girl named Contrary Mary?

Mary Yes. But who are you?

Marmaduke *(Bleating)* Marmaduke.

Mary *(Imitating him)* Marmaduke? You sound like a perfect lamb.

Marmaduke Perhaps, but there'll be no gamboling while I am Inspector of Detectives. What does this Mary look like?

Mary Well, she has hair, and eyes, and let me see . . . oh, yes, a nose.

Marmaduke *(Taking notes)* Complexion?

Mary I believe so.

Marmaduke How was she dressed when you last saw her?

Mary Well, she was wearing a dress of blue nun's veiling with the skirt in tiny tucks. The deep flounce had strappings of blue foulard with embroidered polka dots, and three clusters of this polka-dotted foulard are on the flounces in three, five and seven rows. The belt is of nun's veiling, unlined, with two rows of polka-dotted foulard strappings to finish it.

(MARMADUKE reels, whirls around and falls heavily. MARY bends over him)

Mary Are you ready for the hat?

Marmaduke I'm ready for the psychiatrist.

Mary Are you sure you feel all right?

Marmaduke *(Getting up)* I'll feel better when I get the polka dots out of my eyes. Now, who are you?

Mary A poor working girl.

Marmaduke Pickle factory?

Mary No. I write a column for the Toyland Daily Bugle.

Marmaduke *(Impressed)* You're not the famous Beatrice Barefacts!

Mary The famous Beatrice Barefacts.

Marmaduke Well, dear me, there are so many things I'm just dying to ask you. I have problems.

Mary You'll have to wait your turn. I have all these letters to answer first. *(Displays packet of letters)*

Marmaduke All with very important problems, I suppose.

Mary Here's a sample.

No. 19

BEATRICE BAREFACTS

Mary, Marmaduke with Girls' Trio *ad lib.*

Brightly

(A) *(Reading)*

MARY: Dear Be-a-trice Bare - facts, a coun-try girl am I, Next month I'm go-ing down to town So tell me how to make a gown of scrap that I've put by. I've care - ful-ly saved up, A skirt of pur-ple plush, With this would it be quite in taste To wear a yel - low vel-vet waist? Your an-swer quick-ly rush. (MARM) "Tush, tush! Tush, tush! Dear Maud, you make me

MARMADUKE: Dear Be-a-trice Bare - facts, am I in love or not? Since I a cer-tain par - ty saw I sleep and smile and eat no more, but weep an aw-ful lot. When - ev - er I meet her, I'm fro - zen to the spot, My blood goes rush-ing to my head, I know my nose turns fier - y red, Can this be love or, what? (MARY) "Dear me! Dear me! My boy it is a

Fl. Ob. Vn. I Bn. Cello *f* *p* *molto stacc.*

(B)

(C)

shiv - er, That dress worn on a fer-ry boat Would scare a - way the riv - er!"
ques-tion, You have a dread - ful case of love, Or chron - ic in - di - ges-tion!" Oh,

Segue:

Cym.

(D)

MARY and MARMADUKE

write to Be - a - trice Bare - facts Wher - ev - er you're in doubt, No

Sop. GIRLS

Alto

(D) write to Be - a - trice Bare - facts When - ev - er you're in doubt, M_ No

(E)

need to sit and pout When you'd be step-ping out. So - phis - ti-cat-ed Miss

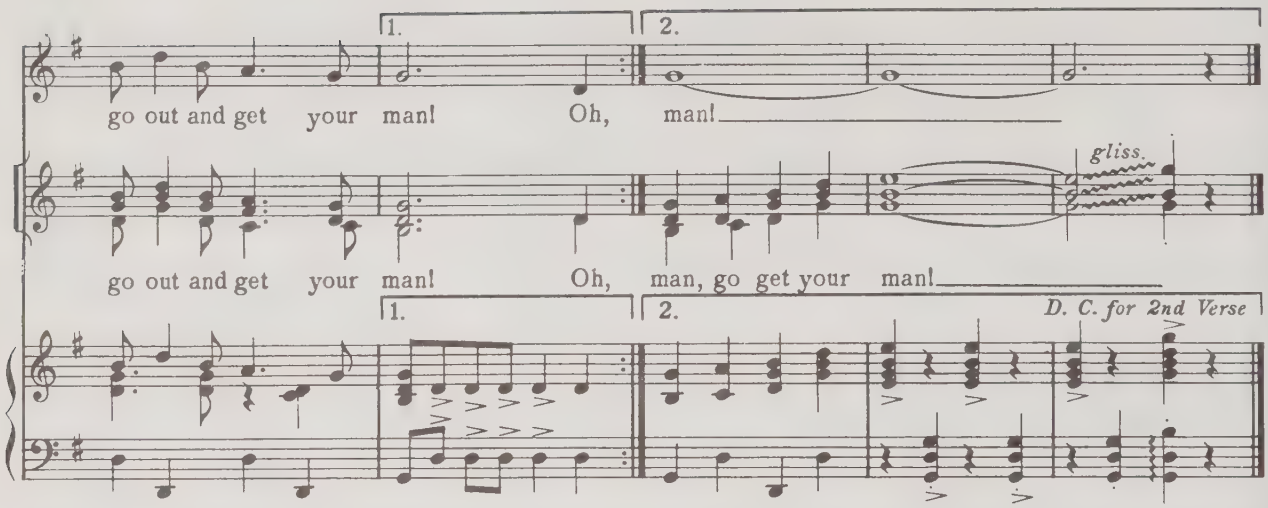
need to sit and pout When you'd be step-ping out.__ So - phis - ti-cat-ed Miss

sempre stacc.

Cello

Bare - facts Will help you plot and plan She can tell you just ex - act - ly How to

Bare - facts Will help you plot and plan, M_ She can tell you just ex - act - ly How to



(MARY and MARMADUKE exit, R., TOYMAKER enters, L.)

Toymaker Grumio!

Grumio *(Enters, U.C.)* Yes, master.

Toymaker Are all the toys aboard the ship which is to leave this afternoon?

Grumio Yes, master.

Toymaker Then inspect the company of new toy soldiers and see that they are ready for the parade.

Grumio Yes, master.

(GRUMIO exits, U.C. BARNABY enters, R.)

Barnaby Are you the Master Toymaker?

Toymaker I am. And you?

Barnaby I am known as Barnaby.

Toymaker Uncle Barnaby!

Barnaby Uncle?

Toymaker Of course. You must be somebody's uncle.

Barnaby So I am. Uncle of two of the most annoying little brats you ever saw.

Toymaker Little monsters, eh?

Barnaby You have no idea. I have the care of their inheritance, but the ungrateful wretches show no appreciation.

Toymaker By starving in the Spider Forest and leaving their fortune to you?

Barnaby I see you are a clever man. I may speak plainly to you.

Toymaker You seem to have no love for children.

Barnaby I hate 'em. Particularly those of a certain widow, who jeer and laugh at me. I'll make them suffer.

Toymaker What are your plans?

Barnaby I want you to make some toys for me. I'll pay you well.

Toymaker Toys?

Barnaby A new kind of toys. Toys that maim, lacerate and cripple! Toys that even kill!

Toymaker Never! Never would I do that!

Barnaby You must be joking. Oblige me, and name your price.

Toymaker I know of only one way to convince you that I will never do as you ask. Grumio, my keys.

(GRUMIO enters, U.C., with large ring, containing huge keys, which he hands to MASTER TOYMAKER)

Grumio Here they are, master.

Toymaker Thank you. *(To BARNABY)* Come.

(TOYMAKER leads BARNABY to large cabinet, U.L. TOYMAKER unlocks door with largest key. Lights are dimmed. TOYMAKER opens door and takes out large flask which glows with an eerie green color. See Stage Guide for this effect)

Barnaby *(Frightened)* Wha—what is it?

Toymaker The spirits of evil, Barnaby, which I have imprisoned in this flask. Some day I will capture all of the evil forces of the universe and hold them here. Then children will always be happy, and always be good. This will be my greatest gift to them.

Barnaby Sell me the flask! Show me how to release these evil spirits!

(Lights are brought up as TOYMAKER replaces flask in cabinet and locks door, then hands keys to GRUMIO)

Toymaker That is one thing your gold cannot buy, Barnaby. Now, get out of Toyland and never return!

(TOYMAKER exits, L.)

Barnaby *(Going R.)* The clever old fox! He wants a good price. I'll bargain with him later—or get the flask another way.

(BARNABY exits, R. GRUMIO starts out, U.C., but meets ALAN, as Toy Captain, and JANE, as Drum Majorette. GRUMIO drops keys on counter)

Grumio So you're the ones who did it.

Alan Did what?

Grumio Took the Toy Captain's uniform and broke his mainspring.

Alan I'm sorry. It seemed like a good idea at the time.

Grumio The parade is about to start. But we have to have the Toy Captain.

Alan And I have to have his clothes.

Grumio Then you take his place and lead the troops yourself.

Alan Me, a toy soldier?

Grumio And a good one, too. Or I'll have to call the parade off, and the Master Toymaker will be furious.

Alan If I do this martial masquerading will you help us slip out of Toyland afterward?

Grumio Leave it to me. Meet me here after the parade.

Alan Come on, Jane. We'll join the troops.

Jane *(Twirling baton)* Lead on, my captain!

MARCH OF THE TOYS

Jane, Alan, Toy Soldiers and Chorus

Lyric by
JOHN ALAN HAUGHTON

Music by
VICTOR HERBERT
Revised by DON WILSON

(TOY SOLDIERS march on, followed by SINGING CHORUS)

Steady March rhythm, not too slow

Vns. trem.

p Mtd. Trpts. W. W. Strgs.

Cls. Va. Cello Saxs.

tr Drs.

tr

fz sempre pesante

8ves ad lib.

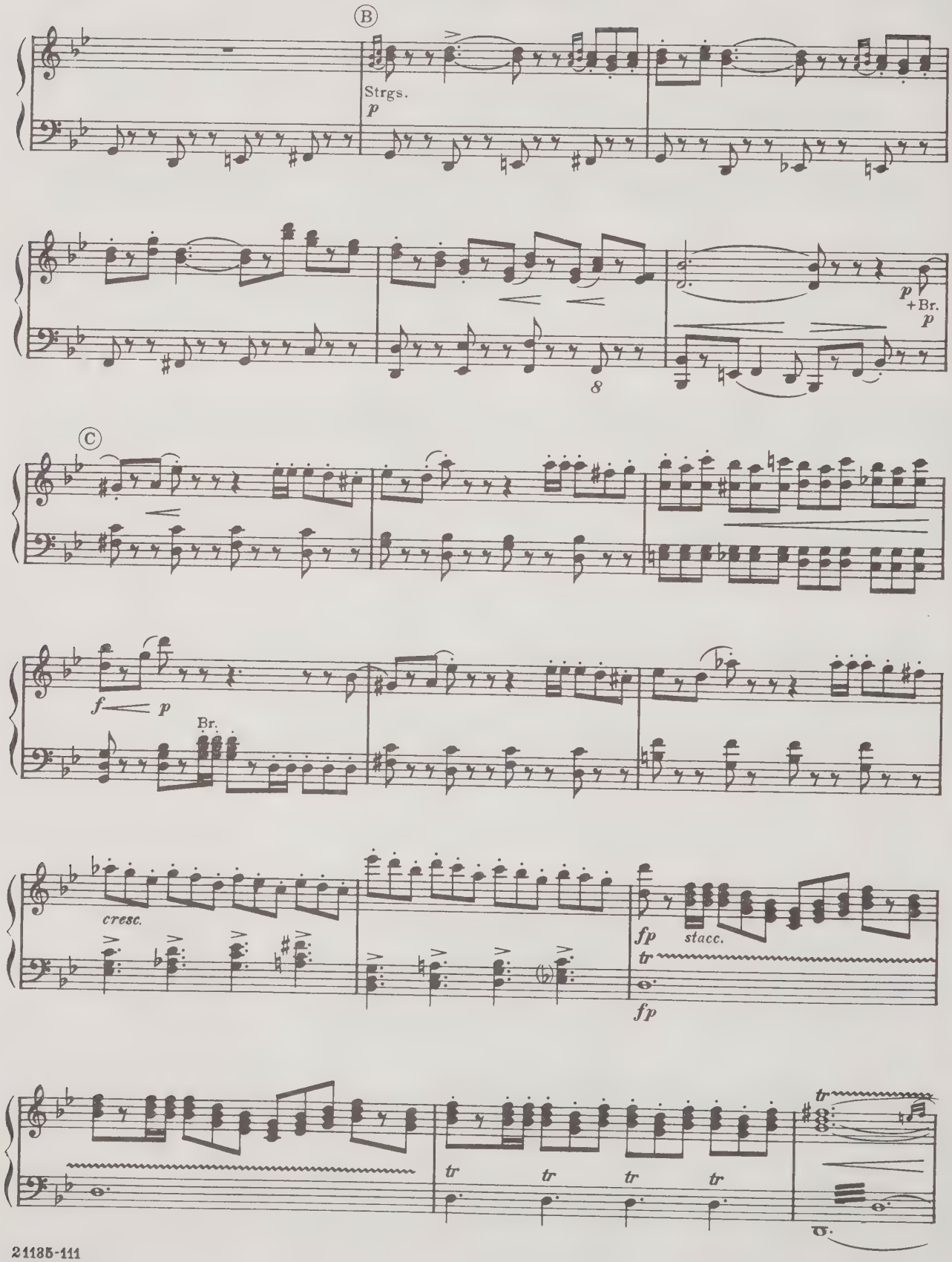
sempre staccato e marcato

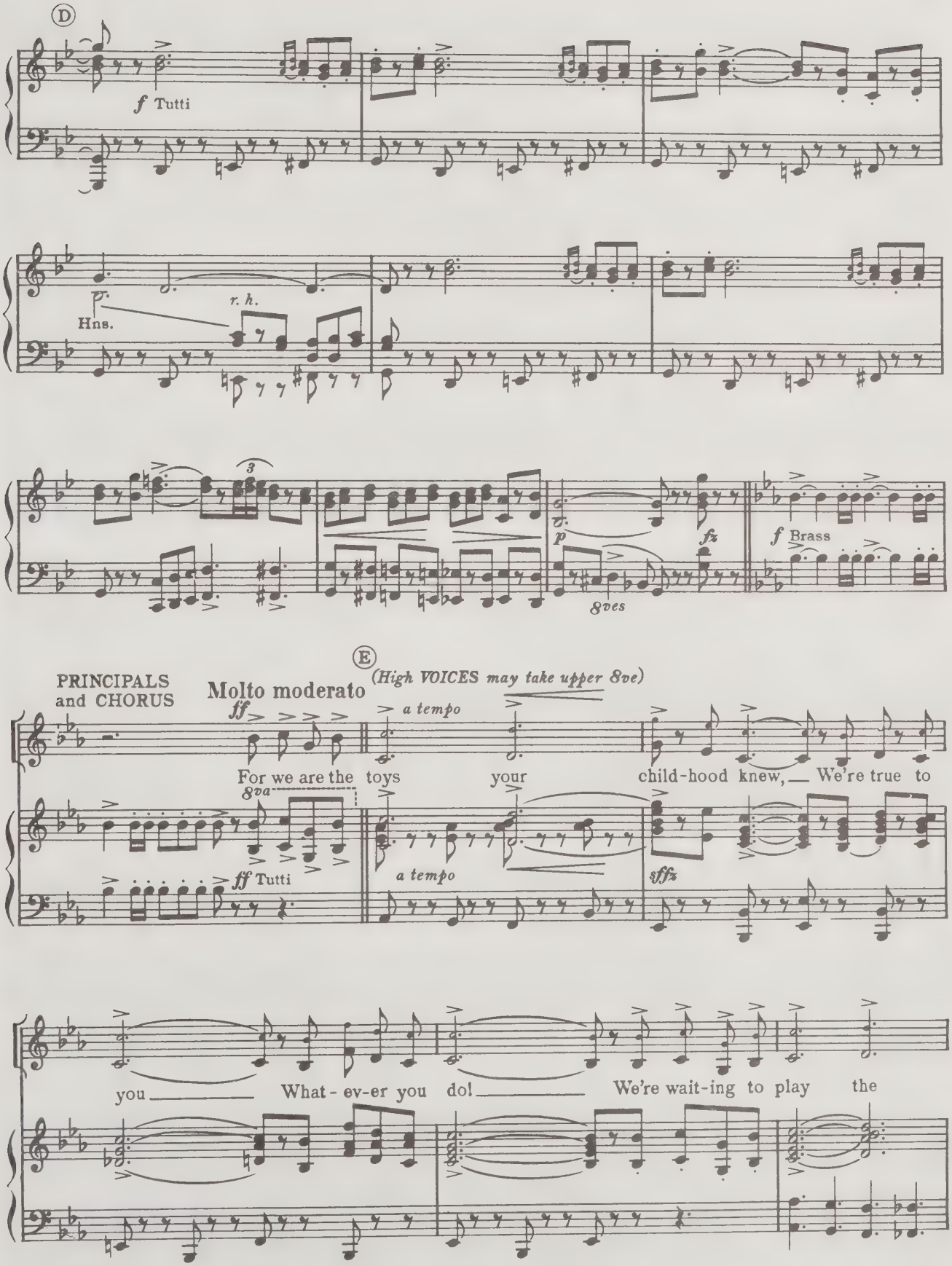
Ⓐ W. W.

p (Cued Strgs.)

Hns.

r.h.


B
Strgs.
p
p
+Br.
p
8
C
f
p
Br.
cresc.
fp
stacc.
tr
fp
tr
tr
tr
tr


D
f Tutti
Hns.
r. h.
3
p
fz
8ves
f Brass
E
(High VOICES may take upper 8ve)
PRINCIPALS and CHORUS
Molto moderato
ff
a tempo
For we are the toys your child-hood knew, We're true to
8va
ff Tutti
a tempo
sffz
you What-ev-er you do! We're wait-ing to play the

same old way_ Through night and day, Though you are gray, We'll wait for you

F

aye! Come join us now as we march a-long_ A hun-dred

sffz

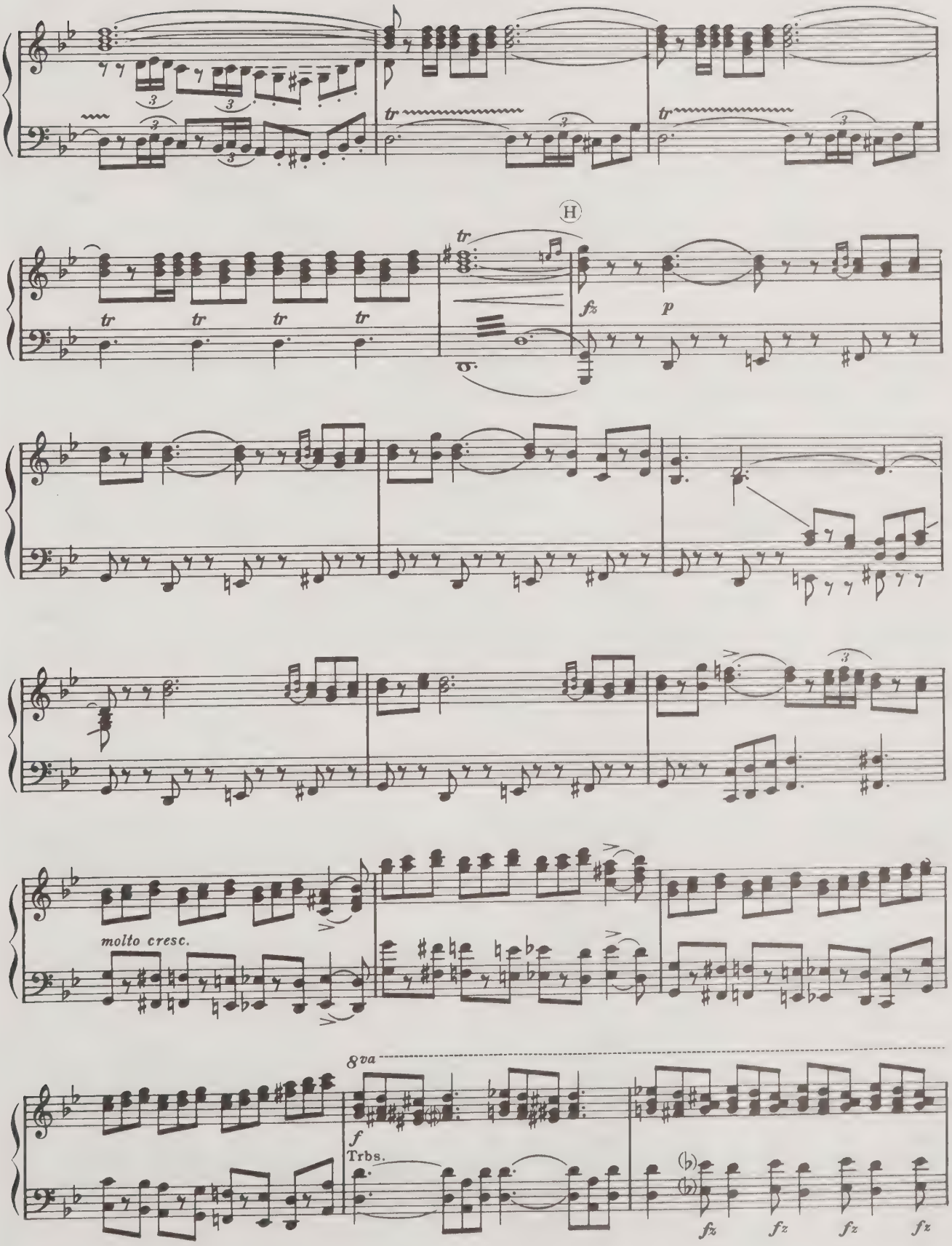
strong and sing_our song, For-get all life's cares, life's

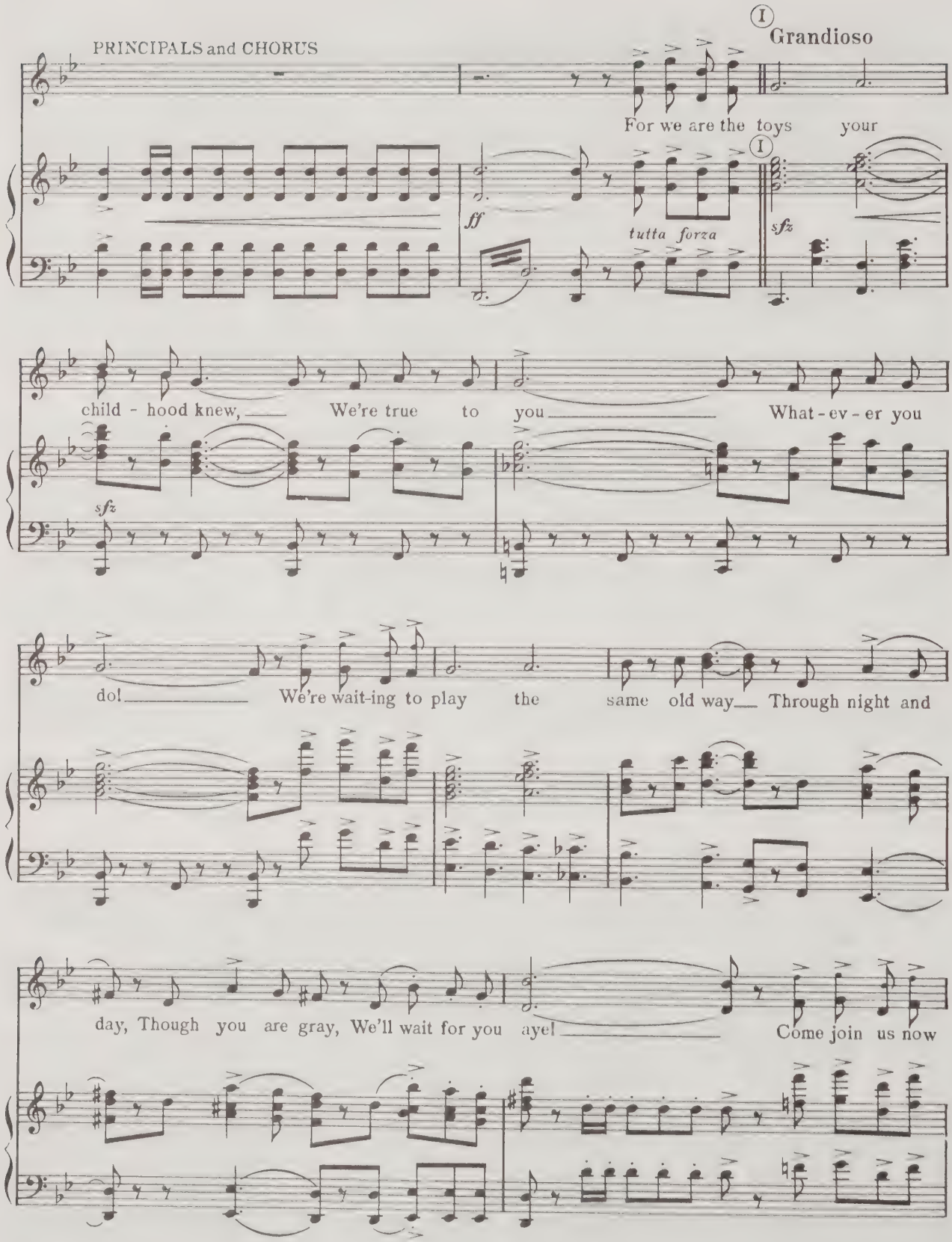
snares and be_ a child, and be a child once more!

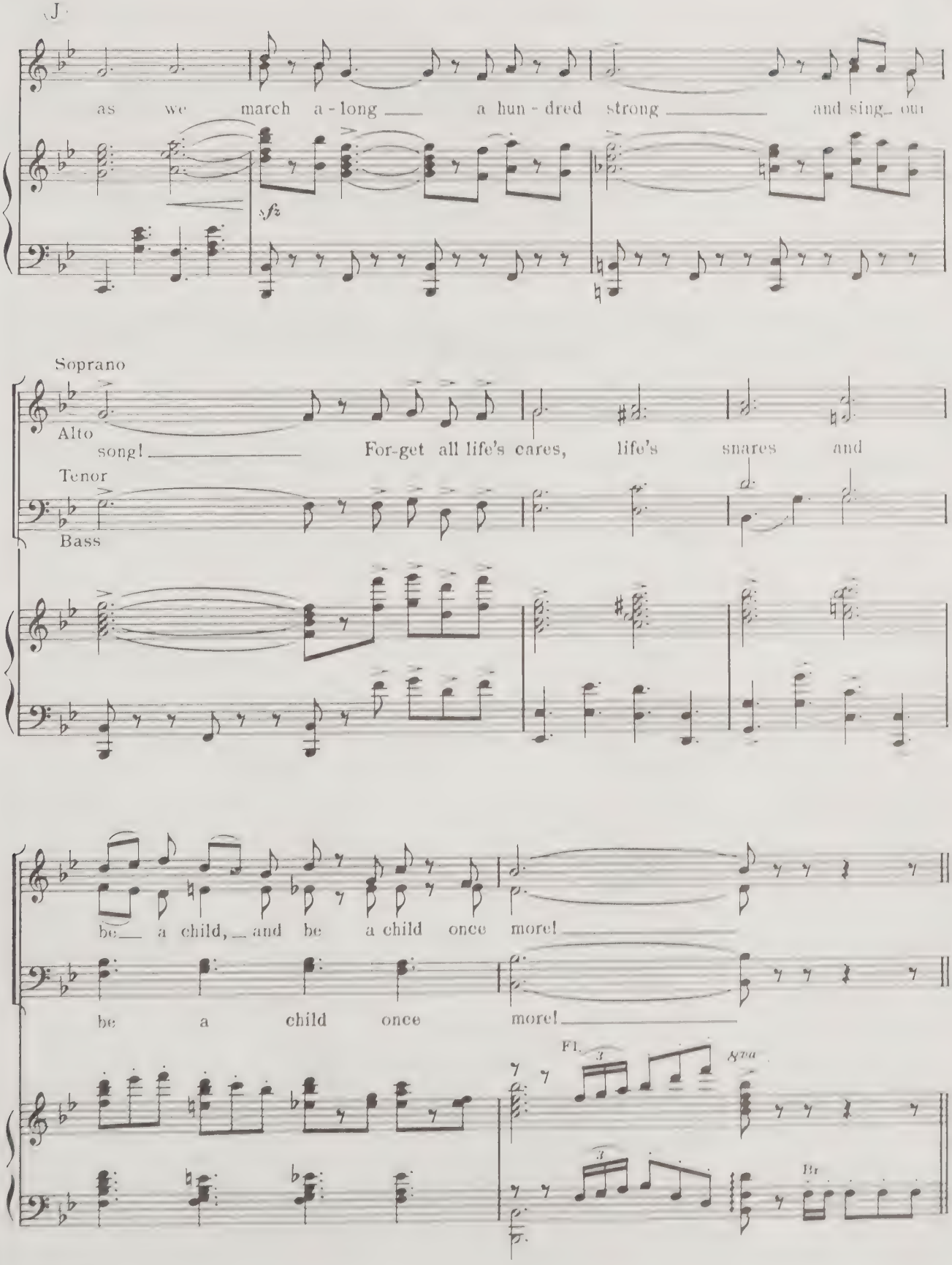
ff

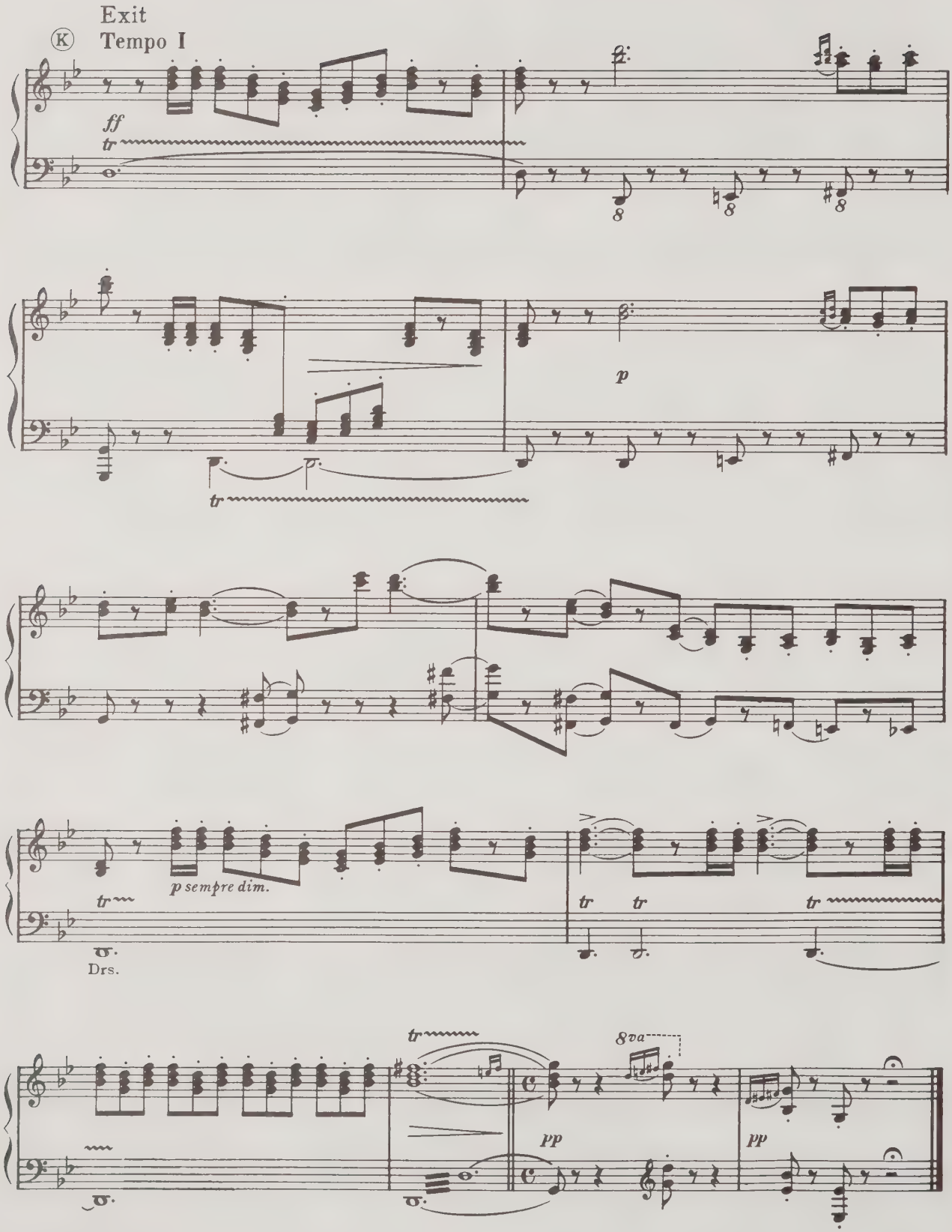
G

tr


tr
tr
tr
tr
tr
tr
H
fz
p
molto cresc.
8va
f
Trbs.
fz
fz
fz
fz


PRINCIPALS and CHORUS
I
Grandioso
For we are the toys your
ff
tutta forza
sfz
child - hood knew, We're true to you What - ev - er you
sfz
do! We're wait-ing to play the same old way Through night and
day, Though you are gray, We'll wait for you aye! Come join us now


J.
as we march a-long a hun-dred strong and sing out
sfz
Soprano
Alto
song! For-get all life's cares, life's snares and
Tenor
Bass
be a child, and be a child once more!
be a child once more!
Fl.
8va
Br


Exit
K
Tempo I
ff
tr
p
p sempre dim.
Drs.
8va
pp

(ALL exit. MARY enters, R., as ALAN enters, U.C. ALAN freezes when he sees her. MARY starts to exit, U.C., then suddenly notices ALAN)

Mary My, what a start you gave me! You look so much like Alan, but you're just a wooden dummy without an ounce of brains.

Alan *(Aside)* Just a dummy! No brains!

Mary Captain, you need some decorations to prove that you've been off to the wars. I'll give you a few orders.

(MARY goes to counter for medals and ribbons)

Alan *(Aside)* Already she's giving me orders.

Mary Shall I sew them on? No, I'll nail them on. And I'll nail on a few bits of gold braid while it's on my mind.

Alan *(Aside)* I hope she loses her mind.

Mary But you are like Alan! *(Angrily)* I wish you were, that's all. To think I'd give you up for such a horrid old creature as Barnaby. I'll never forgive you—never, never, never! *(Taps him sharply on chest on each "never")*

Alan *(Aside)* Ooooh! I'm punctured!

Mary Alan, if you'd only come back and say "Mary, I'm sorry. I was so wrong!" Then I'd say "I forgive you, Alan."

(MARY embraces ALAN. He slowly embraces her. She is startled and tries to break away)

Alan Mary, I'm sorry. I was so wrong!

Mary It's really you!

Alan So now you say...

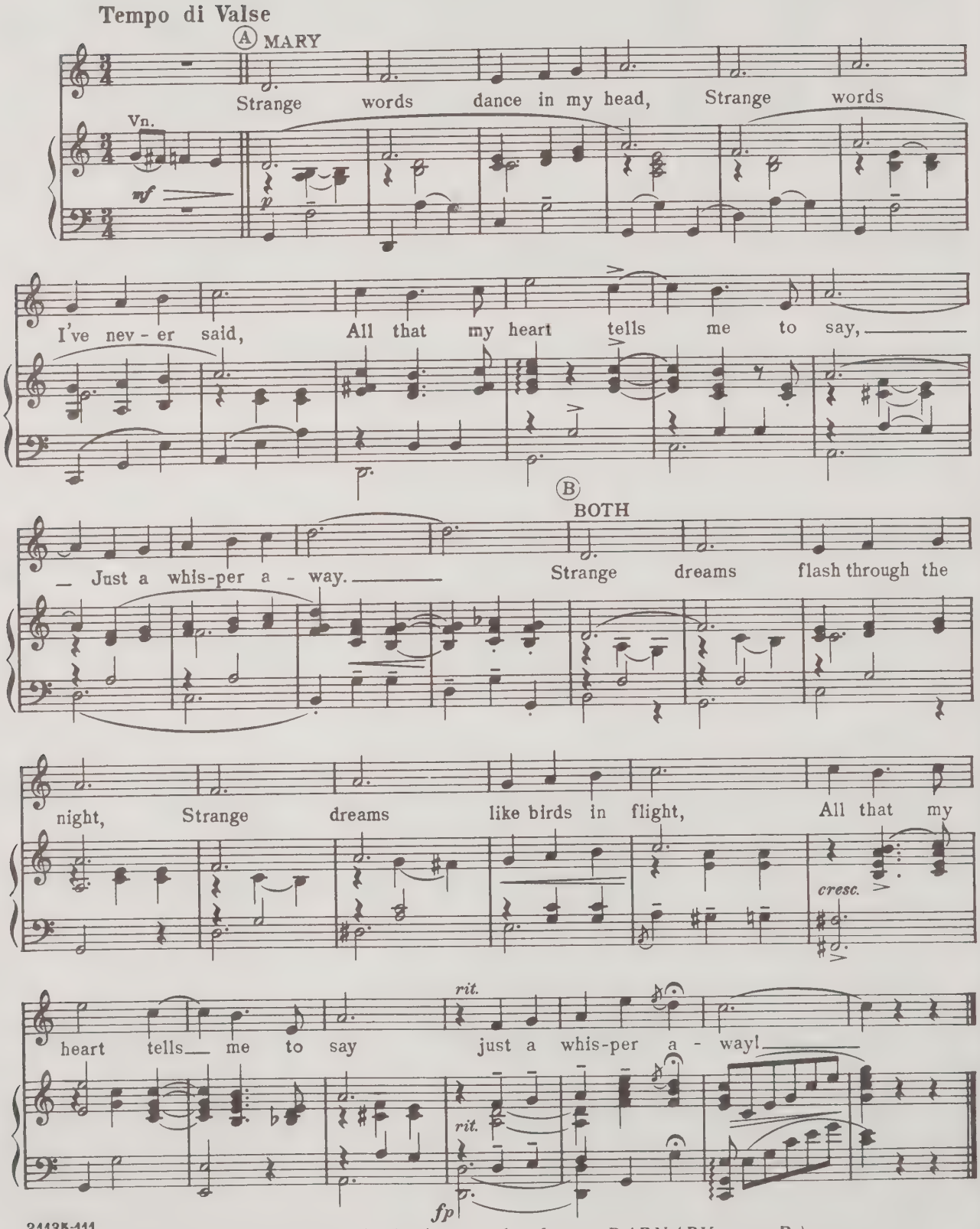
Mary I forgive you, Alan.

No. 21

Reprise

JUST A WHISPER AWAY

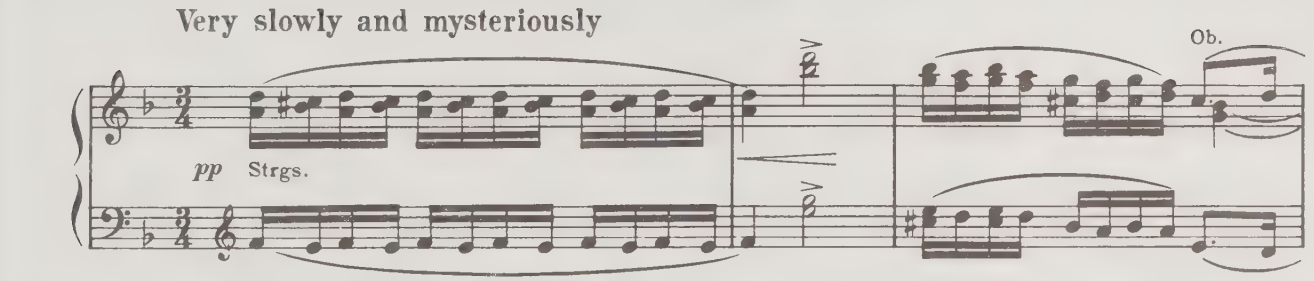
Mary and Alan



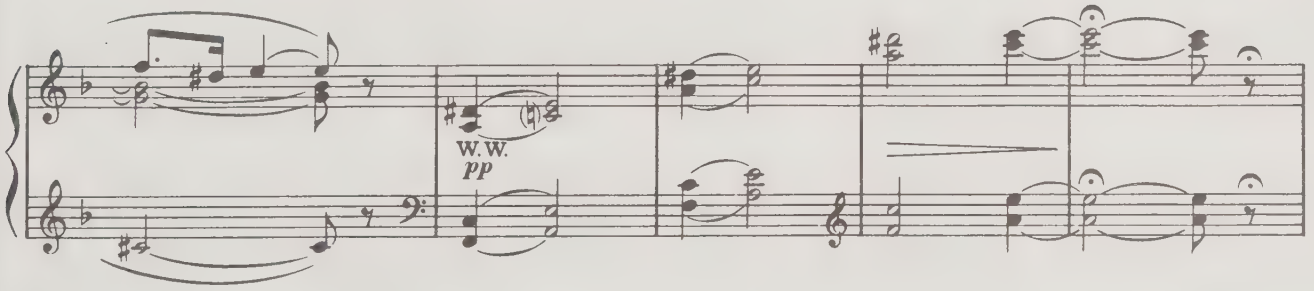
(MARY exits, U.C. ALAN freezes when he sees BARNABY enter, R.)

FINALETTO
(Melodrama)

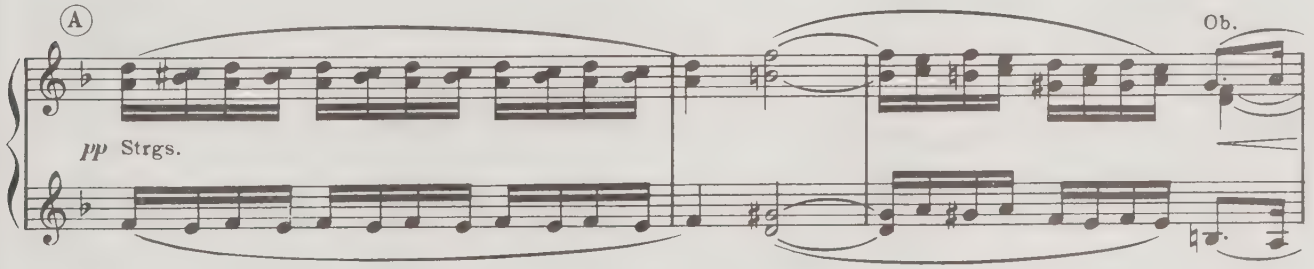
Master toymaker, Alan, Barnaby, Marmaduke
Roderigo, Gonzorgo and Dolls



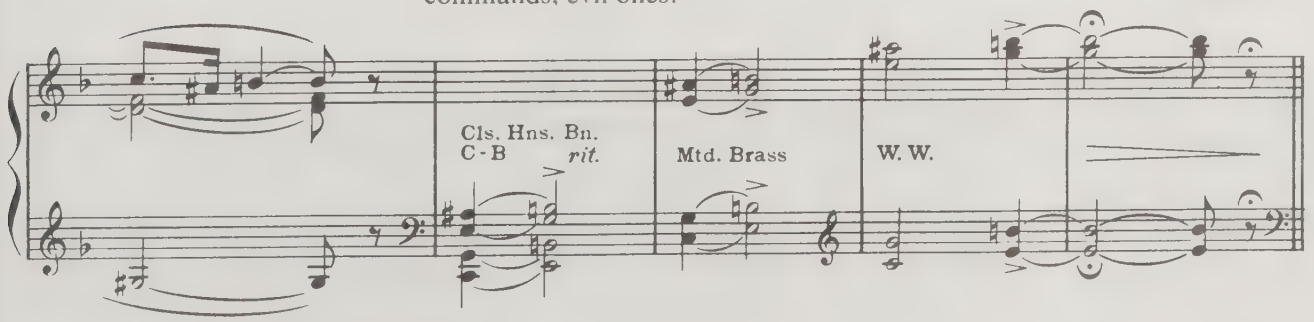
Barnaby: There's no one here. Now to get the flask that will give me dominion over the souls of evil!



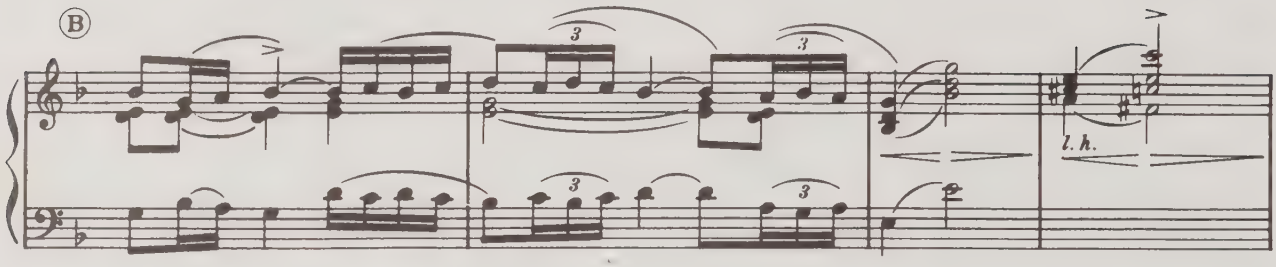
(BARNABY takes keys from counter, crosses to cabinet, unlocks it and removes flask. Lights are dimmed)

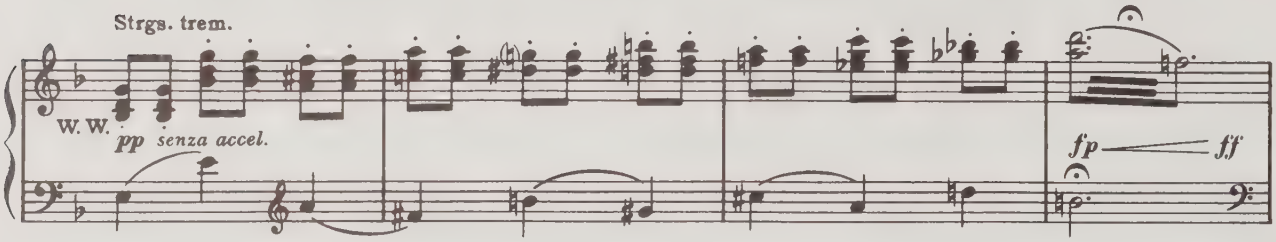


Barnaby: Ah! The light of the netherworld shines through! Obey my commands, evil ones! Come forth!

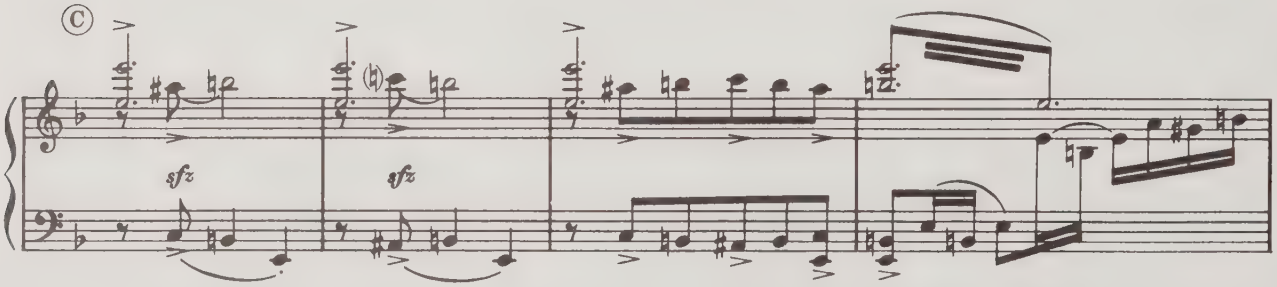


(BARNABY removes stopper. Smoke appears. There is a whirring sound, followed by flashes of light, chattering voices and hysterical laughter)





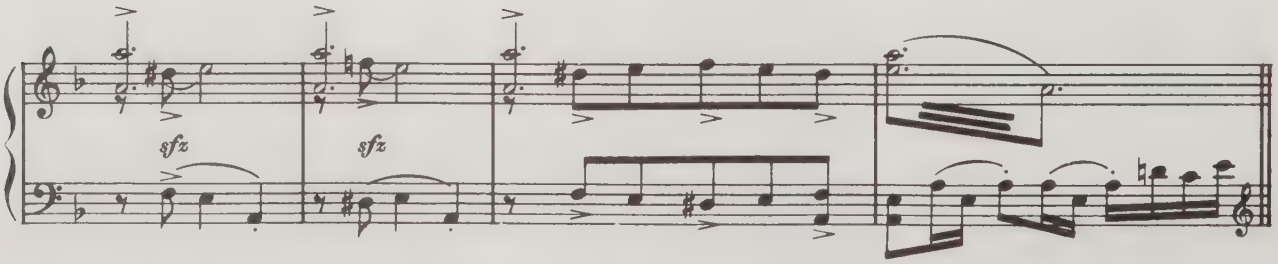
Barnaby: Spirits of evil, I command you to enter these forms fashioned in human shape! *(DOLLS turn slowly toward him)* It is true! I have found the secret of the spell! They turn to me, their master! Fiends, all of them! Slaves, all of them, to me!



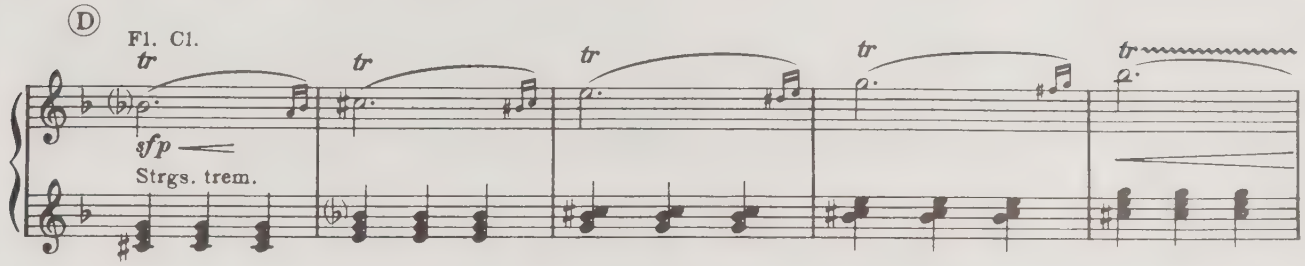
Alan: Fool! Undo your work before it is too late!

Barnaby: Ungrateful wretch! I give you human form and you reproach me?

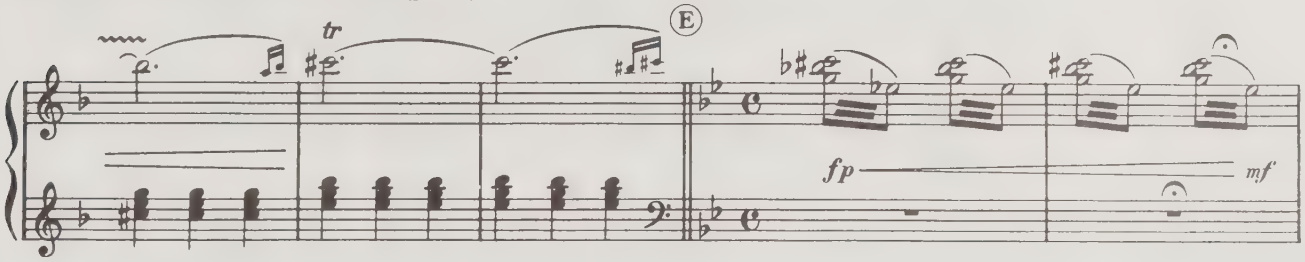
Alan: Take care! These forms have murder in their black hearts! You are alone!



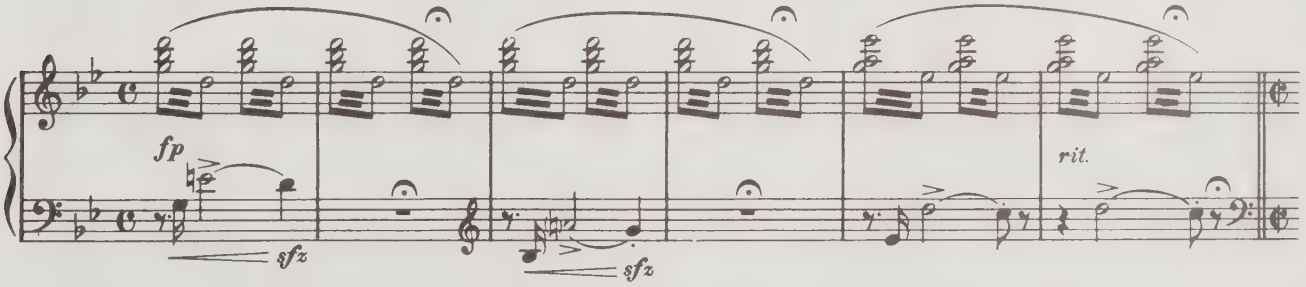
(DOLLS threaten BARNABY) **Barnaby:** No! No! I am your master!



(BARNABY screams and runs off, R.)

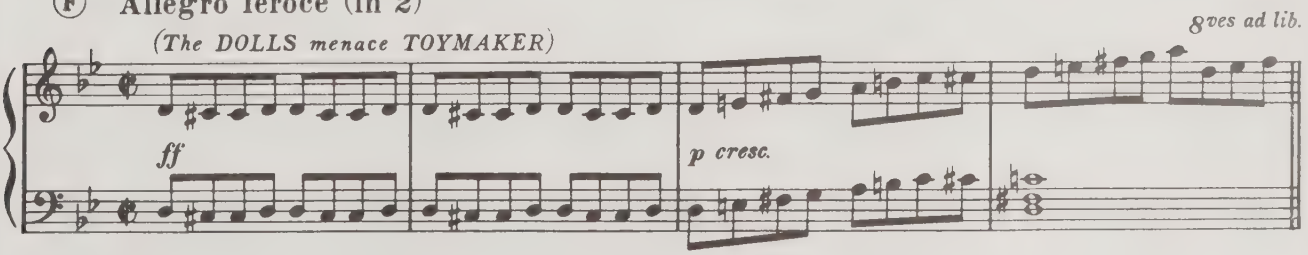


Toymaker: *(Offstage, L.)* Grumio! Grumio! *(Enters, L.)* Where is that lad? *(DOLLS turn toward TOYMAKER. He notices them, then sees flask on counter)* Someone has freed the evil spirits! Barnaby! It is he who has done this horrible thing!

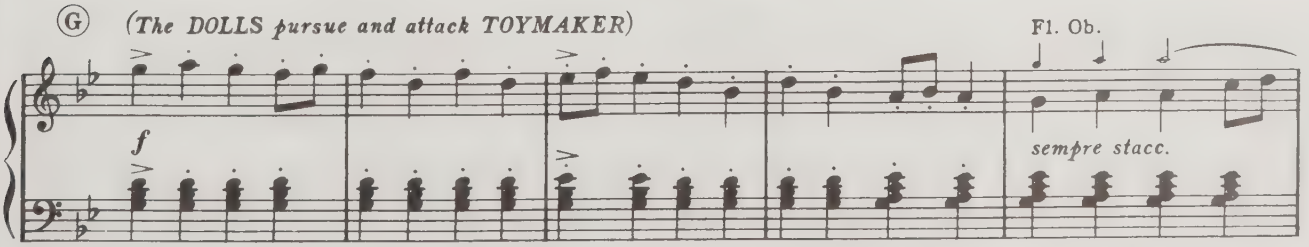


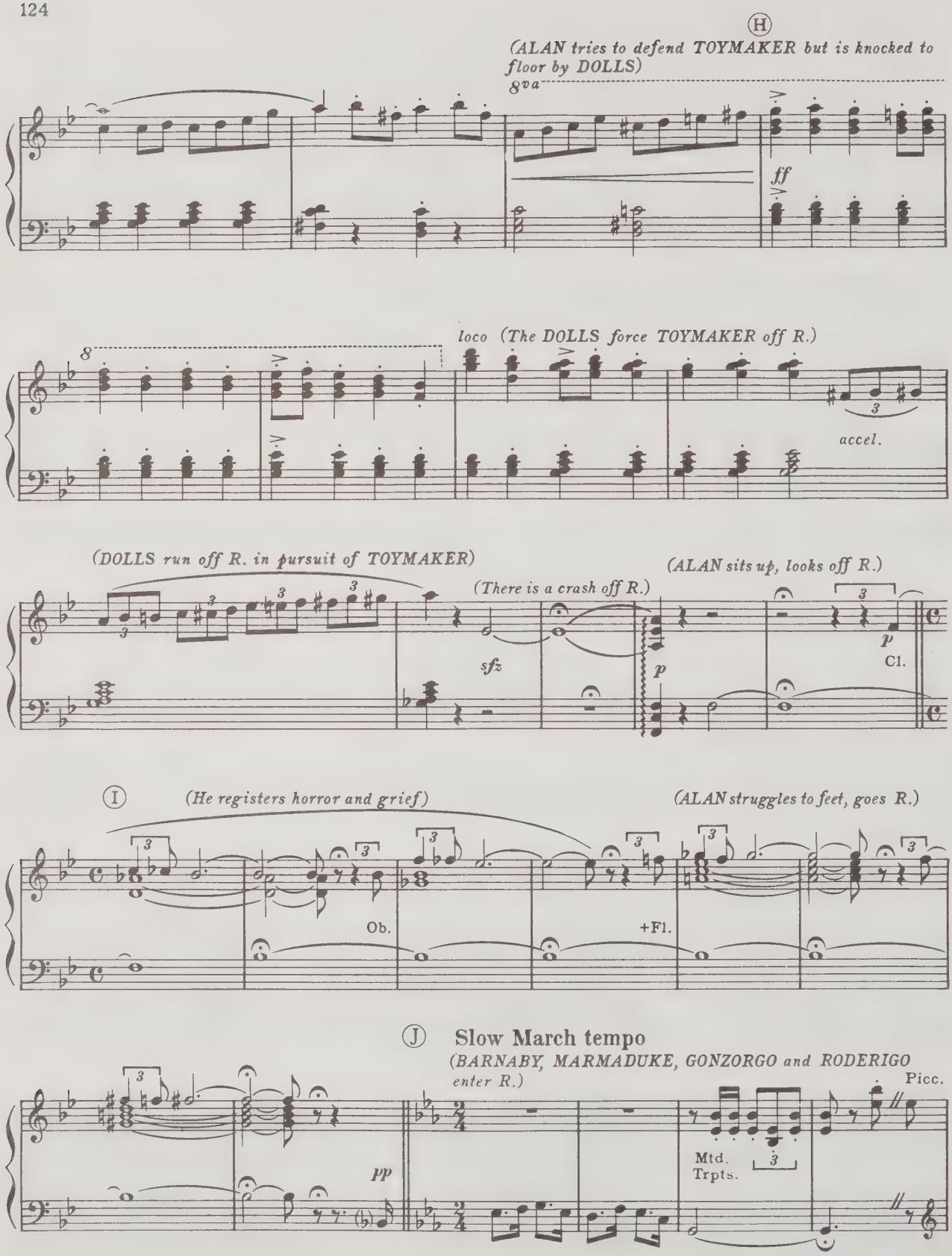
Ⓕ **Allegro feroce (in 2)**

(The DOLLS menace TOYMAKER)



Ⓖ *(The DOLLS pursue and attack TOYMAKER)*




H
(ALAN tries to defend TOYMAKER but is knocked to floor by DOLLS)
8va
ff
8
loco
(The DOLLS force TOYMAKER off R.)
accel.
(DOLLS run off R. in pursuit of TOYMAKER)
(There is a crash off R.)
(ALAN sits up, looks off R.)
sfz
p
p
Cl.
I
(He registers horror and grief)
(ALAN struggles to feet, goes R.)
Ob.
+Fl.
J
Slow March tempo
(BARNABY, MARMADUKE, GONZORGO and RODERIGO enter R.)
Picc.
pp
Mtd. Trpts.

(BARNABY points out ALAN as culprit)

(ALAN pantomimes his innocence)

sfz

Cl.

(BARNABY orders ALAN'S arrest)

Ob.

Hn.

Bn.

(ALAN is arrested)

Hn.

sfz

sfz—p

(K) Slowly

(ALAN, crushed with grief, is slowly taken away)

Strgs.

Cello

(All except BARNABY exit. He comes D. C., gloating over his success)

cresc.

sfz

Allegro molto

(The DOLLS return)

f

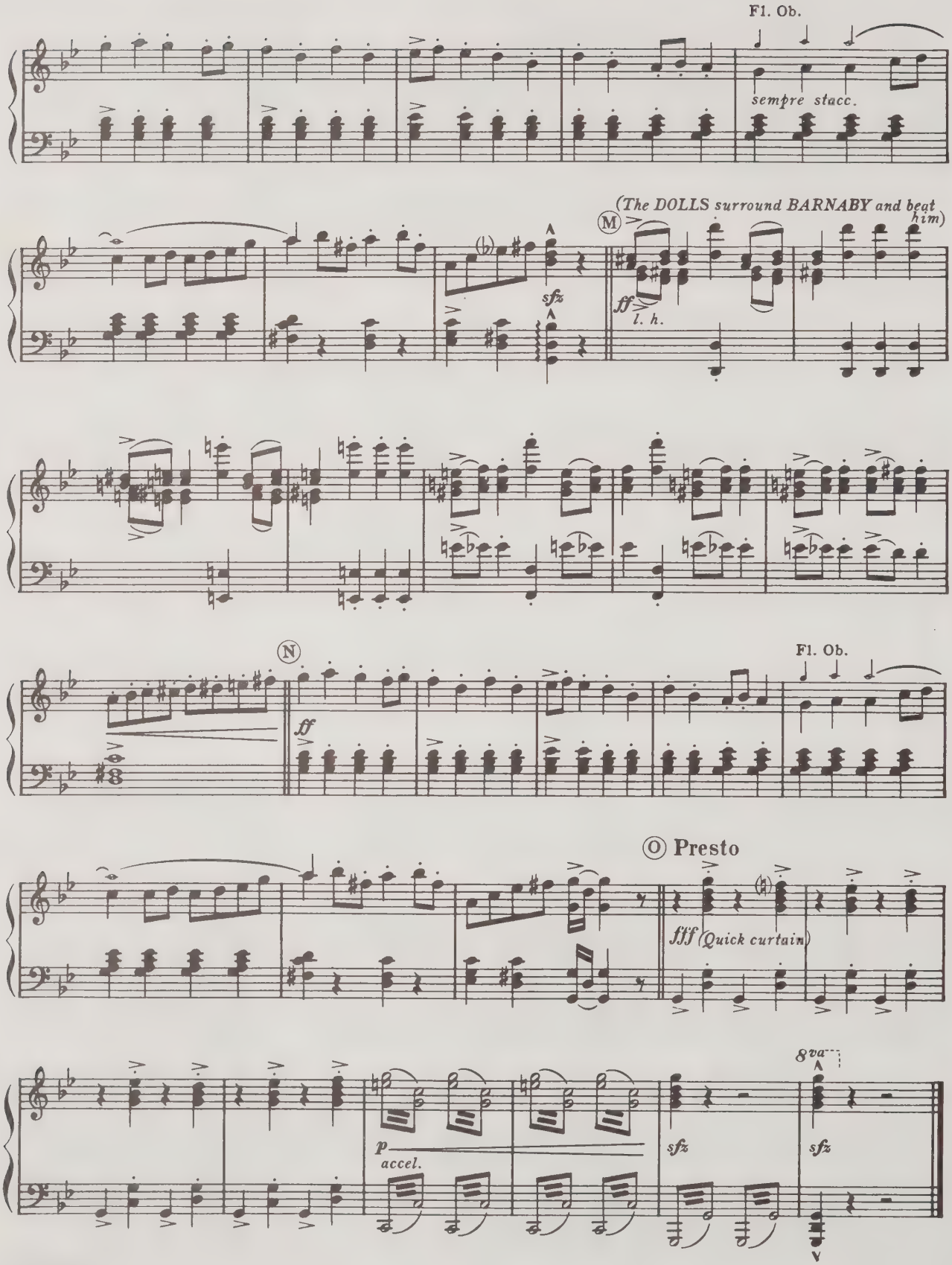
(L)

(They dance. BARNABY tries to keep out of their way)

ff

Fl. Ob.

sempre stacc.

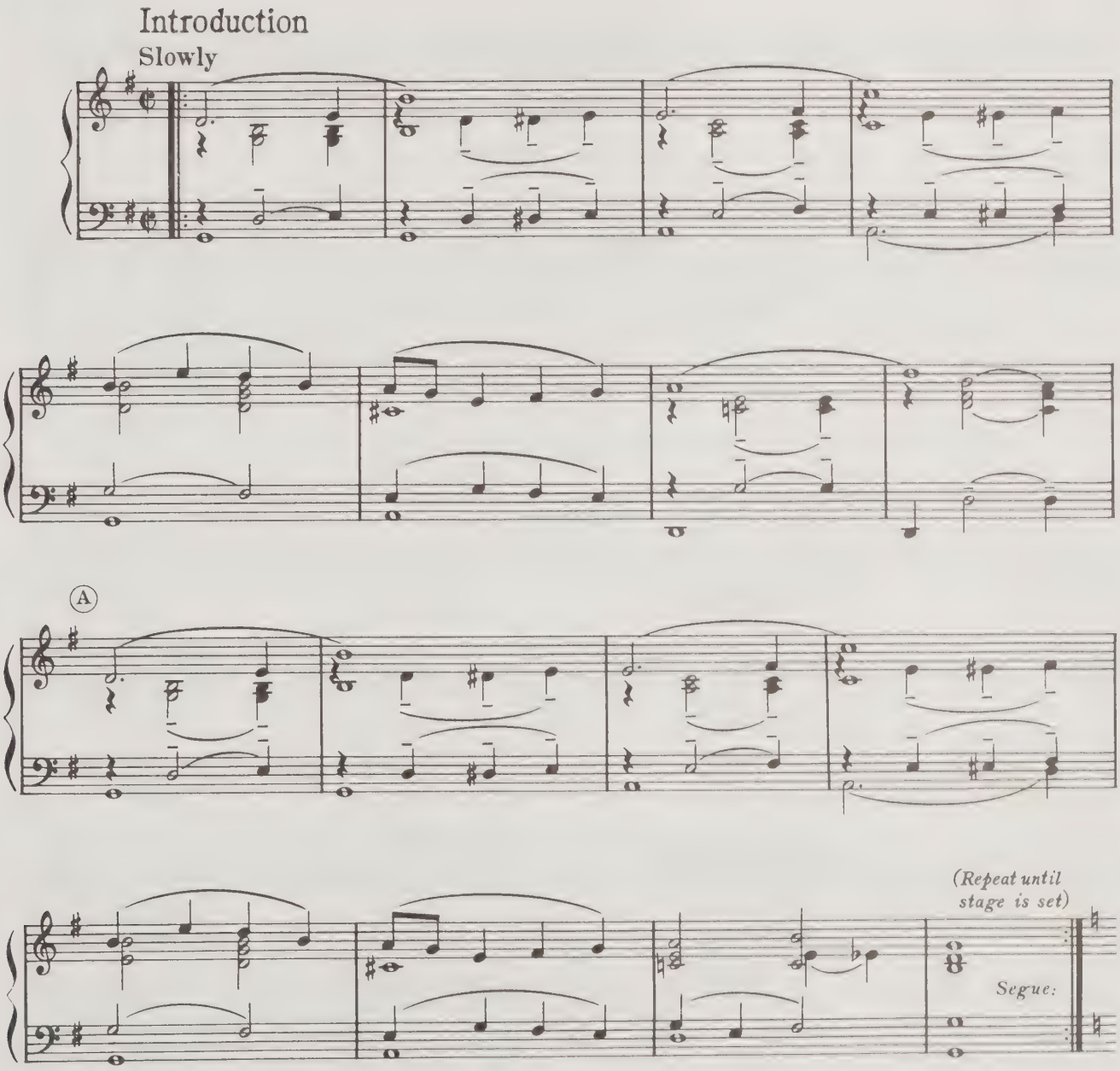

Fl. Ob.
sempre stacc.
(The DOLLS surround BARNABY and beat him)
M
sfz
ff
l. h.
N
ff
Fl. Ob.
O Presto
fff (Quick curtain)
8va
p
accel.
sfz
sfz

ACT II

SCENE 2

Scene: Same as for Scene 1.

No. 23 INTRODUCTION AND PROCESSIONAL



(A procession from the Palace of Justice enters the Toyshop, R., at rise of curtain. TOM, as Town Crier, leads. He is followed by THREE JUDGES in wigs and robes, JANE, GRUMIO, BARNABY, HILDA, WIDOW PIPER, SOLDIERS, TOYSHOP WORKERS and TOYLAND CITIZENS. Procession circles stage, then forms stage picture. PIPER CHILDREN run on to mingle with crowd.)

Ⓑ Slow March tempo

Mtd. Trpts. *p*

(*Curtain rises*)

Ⓒ Processional

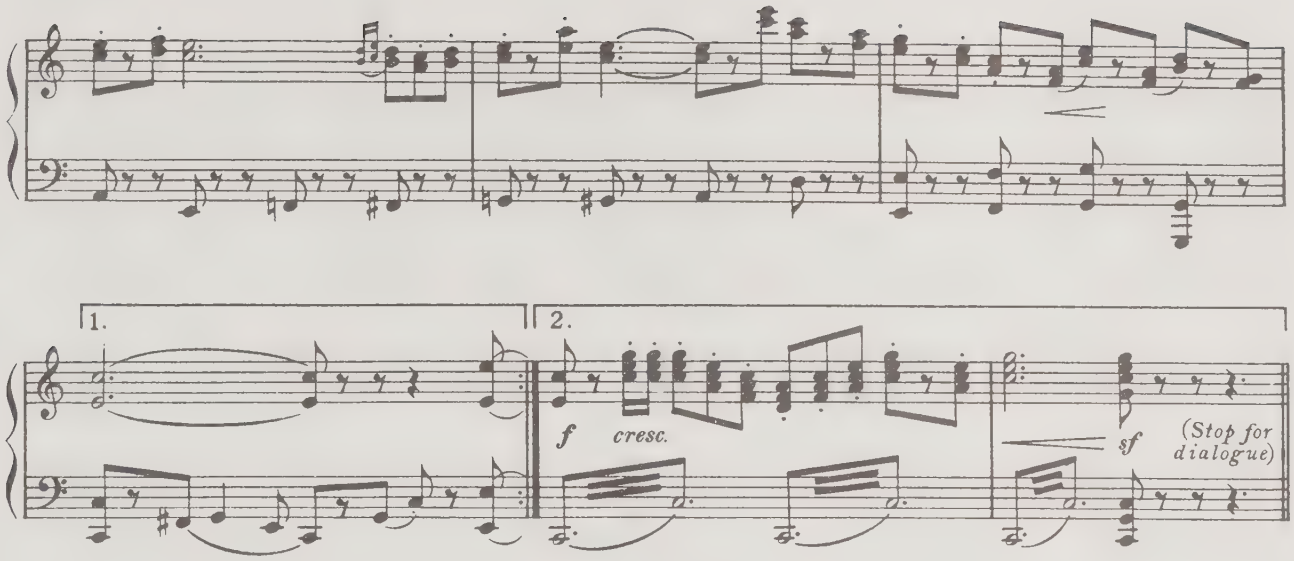
fz (pizz.) *mf*

8ves

p
W.W., Strgs.

Hns.

p



(CHIEF JUDGE hands TOM a rolled script.)

Tom — *(Unrolls script, rings bell twice on)* Hear ye! Hear ye! *(then reads)* Be it known that the Court of Justice finds Alan, the nephew of Barnaby, guilty of loosing the spirits of evil in our fair land, so that our first citizen, the Master Toymaker, is plunged into deep and endless sleep. And that for this crime Alan shall be beheaded in the public square.

Jane — No, you can't do that! Alan isn't guilty!

Barnaby — Hush, vixen! You have heard the verdict of these wise and merciful judges.

Widow — The Master Toymaker is still in a trance, isn't he? And nobody can wake him up.

Hilda — But the only evidence against Alan is old Barnaby's story. And who would believe that?

Piper Children — Nobody!

Barnaby — *(Threatening them with cane)* Be quiet, all of you! I'll teach you your manners!

(MARMADUKE runs on, R., followed by GONZORGO and RODERIGO)

Marmaduke — Good people, Alan has escaped!

Piper Children, **Jane**, **Hilda** — Hurrah! . . . Good for Alan! . . . etc.

Barnaby — Escaped?

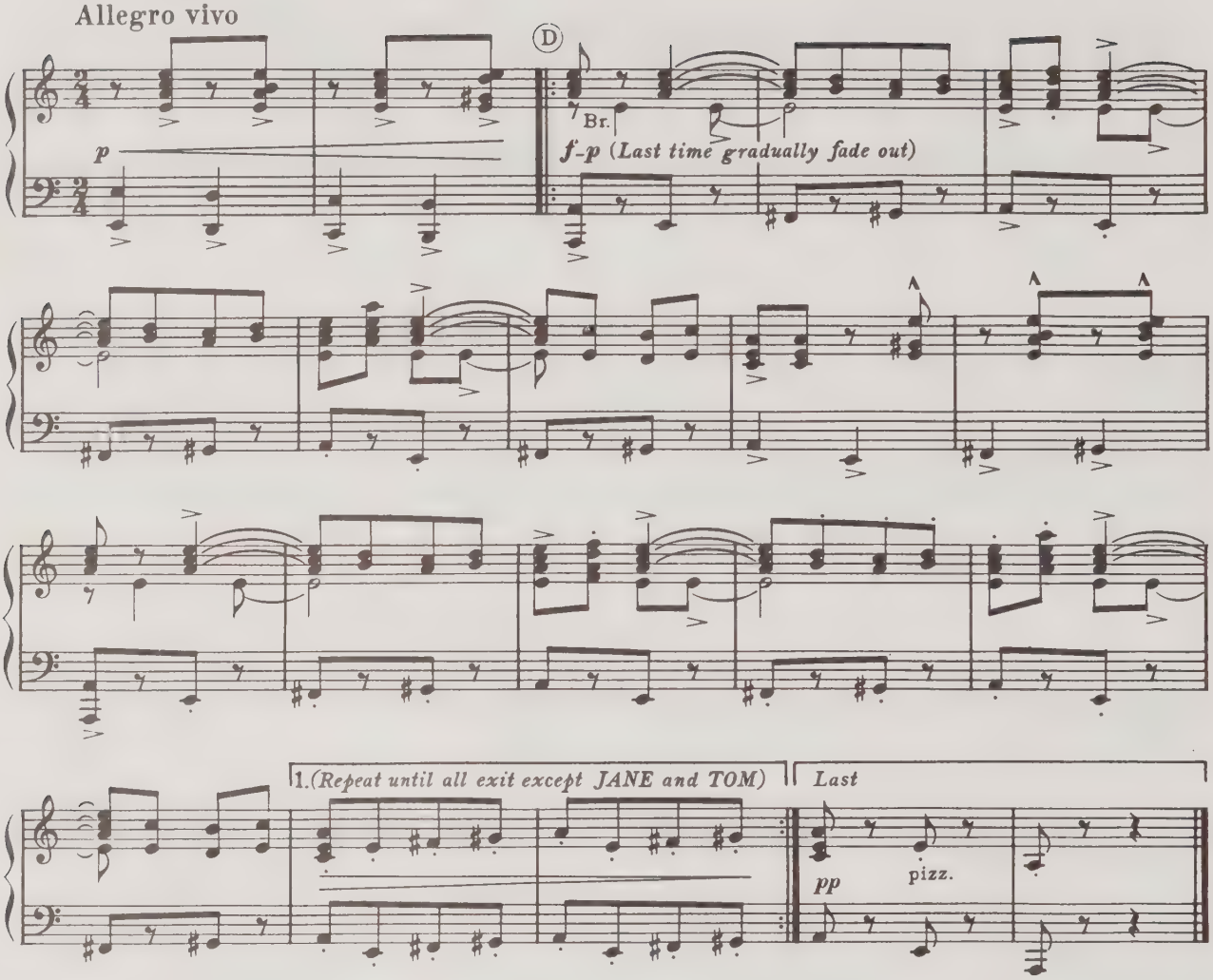
Marmaduke — Over the prison wall and into the streets not ten minutes ago.

Barnaby — Come on, everybody. We'll help to capture the wretch before he escapes from Toyland.

(ALL, except TOM and JANE, exit to following music)

Exit Music

Allegro vivo



Jane Tom, I was so lucky to find you. Alan and I were all ready to stow away in a cargo of toys.

Tom With Grumio's help we'll still get Alan out that way.

Jane Everyone will help us. The people know that this is more of Barnaby's trickery.

Tom If we could only rouse the Master Toymaker from his trance!

Jane Toyland is a melancholy place without him. But at least we've found each other.

Tom And when our troubles disappear like bubbles we'll steal away to a happier land.

Jane That's always been my dream, Tom.

Tom Then let's make it come true.

No. 24

OUR CASTLE IN SPAIN

Jane and Tom

Lyric and adaptation
EDWARD BRADLEY and DON WILSON

Music by
VICTOR HERBERT

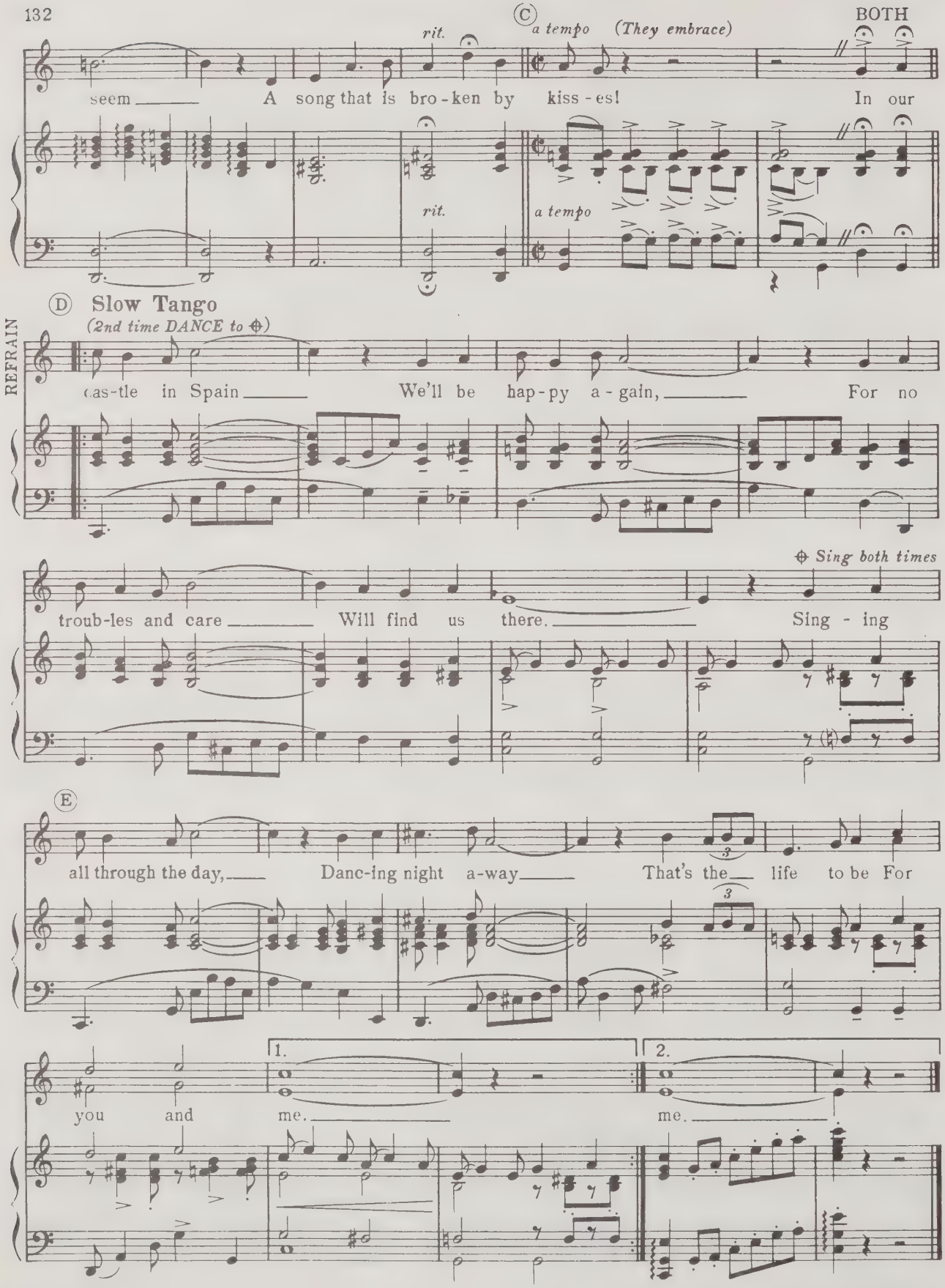
Lively

TOM (A)

Oh, we'll live in a cas - tle in Spain, Where the moun-tains bow down to the o - cean, And as queen of my heart you will reign, To re - ceive all my hum - ble de- vo - tion. All our days will be lived in a dream Of ros - es and rap - ture and bliss - es, Till life to us on - ly will

mf Strgs. *p* *rit.* *p* pizz.

JANE (B)


BOTH
rit.
(C) a tempo (They embrace)
seem A song that is bro-ken by kiss-es! In our
rit.
a tempo
(D) Slow Tango
(2nd time DANCE to ⊕)
REFRAIN
cas-tle in Spain We'll be hap-py a-gain, For no
⊕ Sing both times
troub-les and care Will find us there. Sing-ing
(E)
all through the day, Danc-ing night a-way That's the life to be For
1.
2.
you and me. me.

(MARY, GRUMIO and ALAN, as a Toy General, enter U.C.)

Grumio *(To ALAN)* Attention, sir, and stand inspection.

Alan I've been promoted from captain to general.

Jane Wonderful! You look like you could win a war all by yourself.

Alan Well, I'm going to start one when I lay hands on our dear Uncle Barnaby.

Tom The uniform is a perfect fit.

Mary Those epaulettes look like genuine brass.

Grumio And I trimmed the whiskers myself—in the very latest style.

(BARNABY enters, R., and hides behind a counter)

Tom Grumio, how are we going to get Alan out of Toyland?

Grumio Here's the plan. We'll nail him up in a crate...

Alan In a crate! *(Starts off, R.)*

Grumio *(Pulling him back C., with help of others)* Just till we carry you aboard the ship. Then you'll be uncrated.

Alan No, I won't do it!

Mary Please, Alan. Your life is at stake.

Grumio How do you want to go aboard? On a big white horse?

Tom Come on, we've got to work fast.

(JANE, TOM, ALAN and GRUMIO exit, U.C. MARY pauses to straighten doll on counter. BARNABY rises behind doll)

Barnaby Mlle. Elisette!

Mary Oh!

Barnaby You look strangely like my sweetheart, Contrary Mary, my dear.

Mary Enough of this nonsense. What do you want?

Barnaby A wedding, my sweet. And it's a beautiful day for one, isn't it?

Mary I'll not marry you, Barnaby!

Barnaby I think you will, Mistress Mary. We'll be married at once, or . . .

Mary Or what?

Barnaby Or I'll hand Alan over to Inspector Marmaduke, to be beheaded. *(Pointing U.C.)* He's in there!

Mary You wouldn't betray your own nephew? When the guilt is really yours?

Barnaby *(Snivelling)* It's my duty, my dear. He has bewitched the Master Toymaker. He has been condemned.
(MARY tries to break away)
Oh no! You needn't try to warn him.

Mary You beast!

(GONZORGO, with executioner's axe, and RODERIGO, with block, enter, R.)

Barnaby What have you there?

Roderigo We're the new executioners.

Gonzorgo We got the job through influence, inexperience and exceptional stupidity.

Roderigo He's the head of the axe department. I'm the blockhead.

Gonzorgo And we're going to do some business when they locate your nephew. *(Runs finger along edge of axe)*

Roderigo Is it sharp enough to shave with?

Gonzorgo Sharp enough to shave a neck. Alan's neck.

Barnaby *If* we find him before he escapes from Toyland.

Roderigo If you know where he is, tell us.

Mary How cruel you are! Come, Barnaby, I'll marry you.

Barnaby I thought you would, my dear. First we'll stop at the Toyland License Bureau to take care of the legal formalities.

(MARY and BARNABY exit, R.)

DANSE EXCENTRIQUE

Roderigo and Gonzorgo

Tempo di Gavotte

p

Bells

pizz.

Trb.

rit.

mf

A

a tempo

(arco)

B

1.

poco rit.

pizz.

2.

sfz

sf

(PIPER CHILDREN enter, R., and watch with disapproval as GONZORGO polishes the axe)

Boy Blue There they are! The executioners!

Red Riding Hood How can you be so hard-hearted?

Peter And bloodthirsty?

Sallie Waters And they take money for doing it.

Gonzorgo Common old, dirty old money.

Bo Peep I don't think you two could execute a fly!

Gonzorgo *(Eyeing CHILDREN)* We are a bit rusty.

Roderigo We could use a little practice.

Bobby Shafto We're all ears.

Gonzorgo You won't be when we get through with you.

Tommy Tucker *(Retreating)* Wait! We've got a better plan.

Roderigo You have?

Boy Blue If they catch Alan and bring him to you to be executed . . .

Miss Muffett *(Producing tray with glass on it)* Just give him this glass of water from the Laughing Water Well.

Red Riding Hood He'll laugh so hard his head will keep rolling off the block.

Gonzorgo So we'll have to postpone the execution!

Roderigo That will be capital!

Peter It won't be capital punishment if you do as we say.

(MARMADUKE enters, R., followed by MARY and BARNABY. GRUMIO, TOM and JANE enter, U.C., followed by workmen carrying ALAN in box. Other PRINCIPALS, except TOY-MAKER, and CHORUS enter during following dialog)

Barnaby Now that we have the license, my dear, on with the wedding!

Mary But you mustn't give Alan away!

Marmaduke *(Thumping box suspiciously)* What do you have here?

Grumio Toys for the ship at the quay.

Marmaduke Then hurry, you lazy rascal. The ship sails within the hour.

Barnaby Wait! I must do my duty as a good citizen. The criminal you seek is there, in that box.

(GRUMIO attempts to urge WORKMEN off R., with box, but MARMADUKE steps in front of them)

Marmaduke Grumio, is this true?

(ALAN throws back lid to box and springs to ground, drawing sword)

Alan Here's your answer. But you'll not have my head. Let no man stop me if he values his life. Come, Mary.

Barnaby Nephew, you haven't heard the news. I have here the license for the wedding of Contrary Mary and myself.

Alan Mary, tell me he lies!

Mary Alan, I had to promise to marry Barnaby to save your life. But . . .

Alan *(Throwing down sword)* Enough! I have no wish to escape. I am your prisoner.

(GONZORGO and RODERIGO seize ALAN. ALL turn toward BARNABY threateningly)

Barnaby I'm very sorry I had to do this. There you see my dear sister's child, yet it is my painful duty to surrender him to the minions of the law. *(ALL continue to glare at BARNABY)*
At a time like this one feels the need of refreshment.

(BARNABY takes glass from tray)

Gonzorgo It's the water from the Laughing Well!

Roderigo *(Covering eyes)* I can't look!

(BARNABY drinks. He starts to titter, then chuckle, then breaks out into hearty laughter and staggers about, choking)

Barnaby Give me air! Give me air!

(BARNABY falls to the ground senseless. MASTER TOYMAKER enters, L., and crosses C.)

All The Master Toymaker! The charm is broken! He's awakened! etc.

Toymaker Yes, friends, when Barnaby laughed the spell of the evil spirits was broken. They no longer govern here. I am released from their wicked power.

(ALL cheer)

Alan But what of Barnaby? Will you release him to us?

Toymaker Barnaby must receive Toyland justice for his crimes. However, I release his intended bride to you, with my blessing.

Alan What say you, Mary? Is this your wish?

Mary With all my heart.

Widow *(Sidling up to MARMADUKE)* And if the Inspector would cast his professional eye about he might find something more pleasant than mayhem to occupy his attention.

Marmaduke Marmaduke does not understand. He asks you . . .

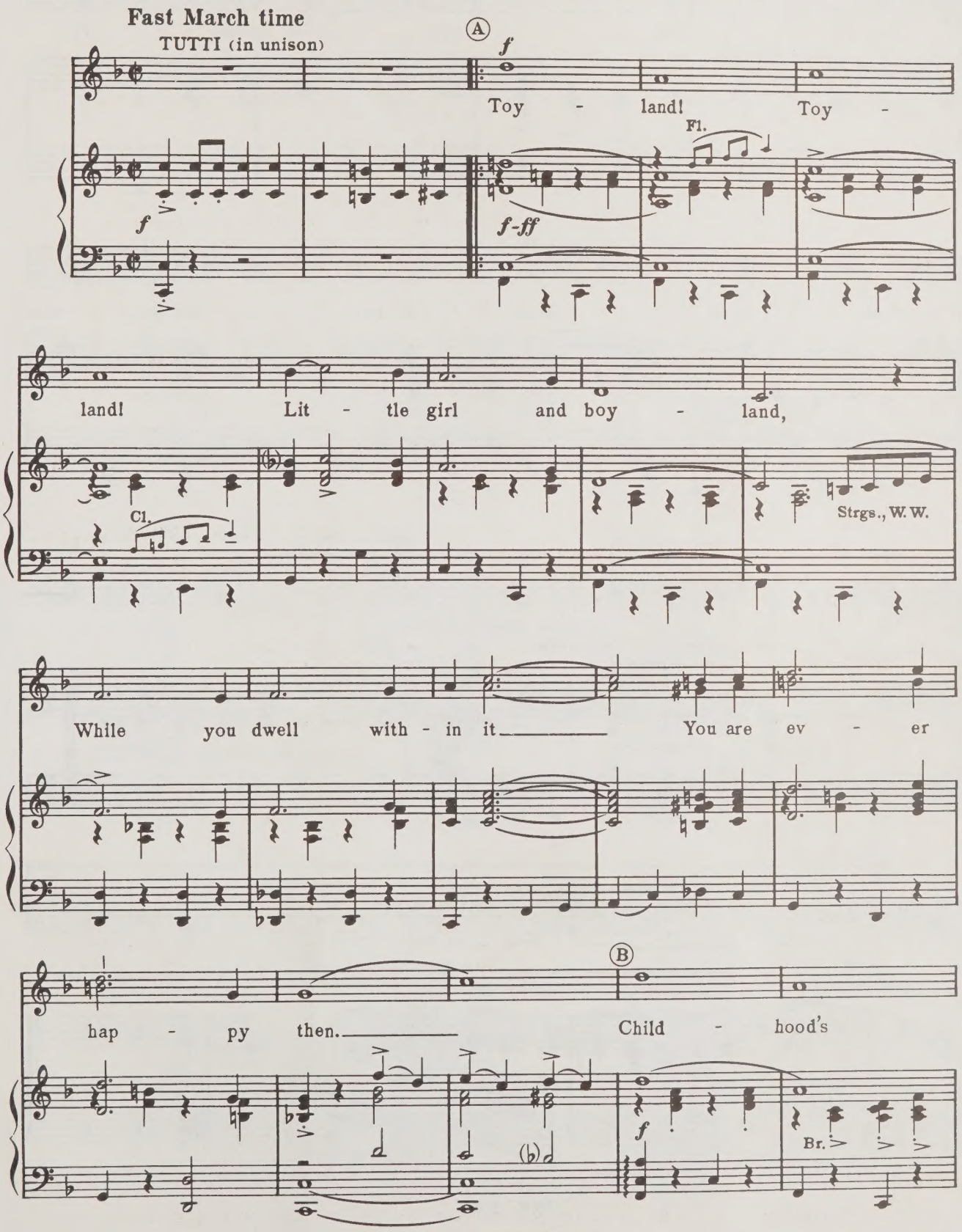
Widow And I accept. What a happy bride and groom we'll be!

Tom Hear ye! Hear ye! *(Rings bell)* Jane, the niece of Barnaby, is to wed Tom, the son of the Widow Piper! *(To JANE)* That makes it official.

Toymaker So we bid farewell to strife! Let happiness reign in Toyland forever!

FINALE

Entire Company



Joy - land, Mys - tic mer - ry

rit.

Toy - land! Once you pass its bor-ders, you_

rit.

_ can ne'er_ re - turn a - gain._____

ff

1.

a tempo

2.

gain._____

Slow

rit.

sffz

THE END

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HERBERT, VICTOR
BABES IN TOYLAND: AN
OPERETTA

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